

PHONOGRAPH

MUSIC LOVERS'
MONTHLY REVIEW



*An Independent American Magazine for Amateurs
Interested In Recorded Music and Its Development*

VOL. III

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No. 5

Edited by

AXEL B. JOHNSON



Edith Lorand



Dajos Bela

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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, *Managing Editor*

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General Review

THIS month has been perhaps the most trying we have experienced since the first days of the magazine on account of the tremendous flood of records received at the Studio from both the domestic manufacturers and our importers. Several members of the staff did not escape the prevalent influenza epidemic—but I am happy to say that they are now all safely recovered. We trust that our readers will overlook on these accounts the unavoidable delay of two days in the appearance of this issue.

Most significant on the Columbia list is a remarkable version of Weber's Oberon overture played by Willem Mengelberg and his Amsterdam Concertgebouw Orchestra, a truly characteristic Mengelberg performance that eclipses every recording to date of this beloved overture. Be sure to enjoy hearing it on your next visit to a record dealer's shop. Of nearly equal importance is a Masterworks album of two new large piano works by Percy Grainger; Schumann's Etudes Symphoniques and Sonata in G minor, neither of which has ever been recorded before and both of which are worthy companions to Grainger's noted Chopin and Brahms piano sonatas. Our readers will be interested to know that we have already received samples of Weingartner's replayed version of the Brahms first symphony to be released next month. A detailed review will appear in the next issue. The sensational Tristan and Isolde set, recorded on nineteen disks and issued in three albums, is promised

for early release and may be expected very shortly.

Other orchestral disks from Columbia are the Ruy Blas overture conducted by Percy Pitt, two Chaminade pieces by Bowers and the Columbia Symphony, and Paul Whiteman's Tchaikowskiana—a most interesting arrangement and performance revealing Whiteman at his very best. The most interesting vocal release is a coupling of Handel and Mignon arias sung by Anna Case, making her Columbia debut and a most commendable one. Elsa Alsen sings two Schumann lieder, Martha Atwood makes her Columbia debut with two familiar Scotch folksongs, Kisselburgh sings two traditional English songs, Graveure is heard in his second release as a tenor. Among the Columbia instrumentals are an excellent record by Yovanovitch Bratza, violinist; a pleasant ten-inch disk by Tertis, master of the viola; Schumann's F sharp minor Romance and the Liszt Liebestraum by Murdoch, pianist; and Boccherini's Menuet and Hasse's Canzone played by the Catterall String Quartet. Nor shall I forget to mention the new Black Crows release, The Black Crows in Hades, one of the most amusing and original of the entire series. The popular vocal and dance lists contain many noteworthy releases well above the usual standard.

The two featured Brunswick releases are Verbrugghen's version of Berlioz' ever-popular Roman Carnival overture, and a most commendable two-part version of Rubinstein's Kammenoi

See last page for Table of Contents

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Ostrow, played by the Brunswick Concert Orchestra. Mario Chamlee is heard on two disks to good effect: on one he sings arias from *Rigoletto* and *Don Pasquale*, and on the other Massenet's *Elegie* and the Bach-Gounod *Ave Maria*. Special attention should be called to the series of three disks by Stanley Maxted of songs from Milne's "When We Were Very Young." As always, the Brunswick dance list is to be singled out for praise.

From the Okeh Corporation is a marvellous choral record of Scene III, Act III, of *Lohengrin* by Ivar Andréén and the chorus and orchestra of the Berlin State Opera House, conducted by Dr. Weissmann. This is a worthy disk to be placed beside Andréén's previous *Lohengrin* record and the sensational Odeon choral recordings from *Cavalleria Rusticana* and *Aida*. Dr. Weissmann conducts vigorous versions of the march from *The Prophet* and the Entrance of the Guests from *Tannhäuser*; Szell conducts Cornelius' Barber from *Bagdad* overture; Karol Szezter plays a brilliant version of the 12th Hungarian Rhapsody of Liszt; and there is an effective band record of a medley from *The Pearl Fishers* played by the Italian Royal Marine Band.

The Victor Company with its annual special January issue presents the largest and most varied list of this month's domestic releases. Among the regular monthly releases are Stokowski's splendid Brahms' Third Symphony, filling a long unfilled gap in recorded literature; Schumann's piano concerto played by Cortot and the London Symphony Orchestra under Sir Landon Ronald; and the Koussevitzky Petrouchka set mentioned here last month. At that time the Boston Symphony records were issued for sale in a few Eastern cities only; now they are available throughout the country. A disk of unusual interest is the "Fifteen thousand dollar record" of the prize winning compositions in Victor's recent contest for concert jazz works by American composers. Both *Griselle's* and *Bloom's* pieces are out of the ordinary and the performances by the Victor Concert Orchestra under Nathaniel Shilkret are truly remarkable. Another notable Shilkret release is the *Fledermaus* overture. It is interesting to compare this version with that of Viebig and the Berlin State Opera House Orchestra which appeared recently in the Victor German lists; Shilkret's disk is by far the superior. Paderewski plays waltzes by Chopin and Rubinstein, Kreisler plays violin arrangements of two popular Debussy pieces, Jeritza sings Isolde's *Liebestod*, Lucrezia Bori is heard in two Mignon arias, Schipa sings arias from *La Favorita* and *Elisir D'Amore*, Werrenrath sings *Punchinello* and *The Sands of Dee*, and Sir Harry Lauder sings *Scotch Memories* and *Loch Lomond*. All these are good, but the Bori and Lauder records deserve special praise. Featured on the popular vocal list are two disks by Fanny Brice which are sure to win wide favor. Both are excellently recorded and present the star of "My Man" in her best form.

Towering above all the other noteworthy works on the special January 11th Victor release

is the Beethoven *Missa Solemnis*, so ably reviewed last month by A. A. B.—another set of excellent records that no one, regardless of his musical tastes, should miss. The *Rosenkavalier* set should attract considerable interest as it is a special orchestral arrangement made by the composer to accompany a moving picture version of the opera. It was recorded under his direction with an orchestra of 145 picked players at the time of the London presentation of the film in 1926 and was one of the most successful early electrical recordings. We have often enjoyed playing this set in the Studio for guests who were anxious to hear something really non plus ultra. That Casals' talents as a solo artist are equalled if not surpassed by his ability as a conductor is vividly proved by his notable recordings of the *Coriolanus* overture and the Brahms *Variations on a Theme of Haydn*. Gabrilowitsch does well with the long-awaited electrical version of Brahms' *Academic Festival* overture; Malcolm Sargent plays colorful versions of de Falla's *Three Cornered Hat* ballet suite (a remarkable bargain on two seventy-five cent disks); Shavitch's performance of Fabini's *Campo* is now made available in the general catalogue, as are Dr. Blech's *Roman Carnival*, *Fidelio*, and *Flying Dutchman* overtures, and a number of other orchestral disks that appeared originally in the Victor international or foreign supplements. There are several first class organ records, led by the great Franck chorale in A minor and Dupré's performance of the Bach *Prelude and Fugue in C minor*. The two piano releases are both of special interest: de Pachmann's performance of the Chopin *Nocturne in E minor* and two mazurkas, and Levitski's performance of the Bach-Liszt *Prelude and Fugue in A minor*. The admirable Budapest String Quartet plays Mozart's "Hunting Quartet" and Schubert's "Satzquartett." The Band of the Royal Belgian Guards gives us the first recorded version of Moussorgsky's lovely *Persian Dances*. The Segovia records previously issued in the Spanish supplement are now made available for the general catalogue. There is a long list of distinguished vocal disks, some of which have been issued previously in the foreign supplements and commented on here then; there are many new releases also, by such celebrated artists as Edward Johnson, Marguerite D'Alvarez, Fernand Anseau, Mary Lewis, etc. Still more noteworthy Victor releases are provided by the special Educational List No. 5 which is reviewed in detail elsewhere in this issue.

There are two new worthy additions to the National Gramophonic Society's chamber music repertory: Arnold Bax's *Phantasy Sonata* for viola and harp, and Beethoven's *Sonata in G major* played by Adila Fachiri and Professor Donald Francis Tovey.

Among the foreign releases there are several unusually interesting records from Columbia: A *Memory of Chopin* by Le Maire String Orchestra, the Columbia Concert Orchestra's *Flower Song* and *Little Grandmother*, and Schubert and Toselli *Serenades*, Stenka Razin sung by the Russkyj Choir, a new release by the Mandolin Orchestra of

Milan. From Victor is a new release by the Prague Teachers' Choir, now on American tour; a Createore record of unfamiliar marches; Strauss' Wein Weib und Gesang waltz in a vocal arrangement sung by the Wiener Männergesangsverein; and Marek Weber's Dreimäderlhaus potpourri. Brunswick releases a coupling of Glinka's Night in Madrid and Langer's Little Grandmother played by the Brunswick Concert Orchestra, and two waltzes played by the Russian Salon Orchestra. Under the Odeon label are interesting disks by the Augmented Odeon Orchestra (Parisian and Jolly Coppersmiths marches), Mary Vellner (a piano medley of Hungarian folksongs), and La Scala artists (Scena della Borsa from La Traviata.)

It would be impossible to enumerate in detail all the imported records received at the Studio during the last month; only a few of the most significant can be listed here. From the Gramophone Shop: the Choruses from Boris Godounow (with Chaliapin) recorded during an actual performance at Covent Garden, London; Beethoven's Eighth Symphony played by Schalk and the Vienna Philharmonic; excerpts from Bach's B minor Mass; Gilbert and Sullivan's Trial By Jury performed by the D'Oyly Carte Company. From the H. Royer Smith Company: Chopin's E minor and Liszt's E flat piano concertos and several single piano records played by Alexander Brailowsky; overtures to The Huguenots (conducted by Prüwer) and Pedrotti's Tutti in Maschera (conducted by Molajoli)—both very brilliant performances; and a remarkable series of organ recordings by Sittard. From the New York Band Instrument Company: Dvorak's Fourth Symphony in an energetic and virile performance by Basil Cameron—a real addition to the list of recorded symphonies; and a long series of Victor Russian disks of arias from well-known and less familiar Russian operas sung by such artists as S. A. Baturina, A. A. Zelinskaya, S. J. Lemeshoff, D. T. Sprishevskaya, K. L. Knijnikoff, V. Shushlin, M. Sadovskaya, A. Z. Karmalinsky, and the Russian Opera chorus,—all of which are of unusual significance to anyone interested in the Russian national school of opera.

A new version of Tchaikowsky's Fifth Symphony appears currently in Great Britain: Sir Landon Ronald is the conductor and H. M. V. the manufacturers. Re-recordings provide the remainder of the H. M. V. larger works: Petrouchka (in four records) is played this time by Albert Coates, who also re-records his version of Tod und Verklärung and the Prince Igor Dances (two parts) with chorus. Beatrice Harrison re-records her celebrated performance of Elgar's 'Cello Concerto, accompanied by the composer. Sargent conducts Quilter's Children's Overture; Dr. Albert Schweitzer, the noted Bach authority, plays Bach's Organ Prelude in E minor; Bachaus plays his own arrangement of the Serenade from Don Giovanni, Liszt's arrangement of Schumann's Du meine Seele, Moszkowski's Caprice Espagnole, and Smetana's Bohemian Dance; and Moiseivitch plays Godowsky's Fledermaus paraphrase. For vocals there are: the

Flying Dutchman Spinning Chorus and Senta's Ballad, Inflammatus from Rossini's Stabat Mater, and The Night is Calm from Sullivan's Golden Legend, sung by Florence Austral with the Royal Opera Chorus and Orchestra; familiar Carmen and Samson et Delila arias by D'Alvarez; Mousorgsky's Song of the Flea and Elgar's Oh! My Warriors by Peter Dawson; Madamina and Nella bionda egli ha L'usanza (Don Giovanni) by Chaliapin; a two-part medley of Plantation Songs by Paul Robeson and chorus; and a new disk of sea shanties by John Goss. There are also many American re-pressings.

The leading Columbia release is a Bruno Walter version of Schumann's Fourth Symphony, followed by the British zone-winners in the recent Schubert contest: Frank Merrick's completion of the Unfinished Symphony and J. St. A. Johnson's Pax Vobiscum; the Ballet Egyptian of Luigini played by Chagnon and the Paris Symphony Orchestra; Chopin's twenty-four Preludes played by Robert Lortat; Handel's Sonata in F arranged for viola and piano and played by Tertis; Rigoletto arias by Lomanto and Gentile; Pagliacci arias by Pampanini and Vanelli; and six operatic disks of gems from Yeoman of the Guard, Faust, Gondoliers, Bohemian Girl, Lilac Time, and The Mikado.

For Brunswick A. Bernard conducts the London Chamber Orchestra in Corelli's Christmas Concerto (previously recorded by the N. G. S.); the Brosa String Quartet plays Mozart's Quartet in D, Tchaikowsky's Andante cantabile, and Grainger's Molly on the Shore.

Parlophone lists the first recording of excerpts from Strauss' opera The Egyptian Helen: Helen's Awakening (Act 1) and the Funeral March from Act 2, conducted by Fritz Busch. Manfred Gurlitt conducts Rossini's La Gazza Ladra Overture; Cloëz conducts Saint-Saens' Le Rouet d'Omphale (three parts) and Schubert's Marche Militaire; Edith Lorand plays Komzak's Vienna by Night; Joseph Lindlar and the Berlin State Opera Chorus and Orchestra under Dr. Weissmann are heard in the finale of Die Meistersinger; and the Sieber Choir sings a vocal arrangement of the Blue Danube Waltz.

The Columbia Company in France lists a number of significant works: Dukas' La Péri conducted by Gaubert (five parts) and the Sicilienne from Fauré's Pelléas; Charpentier's Impressions of Italy (three records) conducted by the composer; Ferroud's Sarabande and Rameau's Airs de ballet de Platee played by Witkowski and the Orchestre de la Société des Grands Concerts de Lyon; Witkowski's Poeme de la Maison sung under his direction by the chorus of the same organization; the Capet String Quartet in five important works: Schubert's Death and the Maiden, Beethoven's "Harp", Beethoven's Op. 59, No. 1, Ravel's, and Debussy's G minor quartets. Szigeti plays a three-part version of Tartini's Sonata in G; Rabaud conducts his own Procession Nocturne (four parts) and Marouf Ballet (four parts); Poulenc plays Numbers 2 and 3 of his ballet "Les Biches"; Szigeti plays the Tijuca from Milhaud's Saudades do Brazil; and there are several rec-

ords of scenes from Faust and Boris Godounow sung by principals of the Paris Opera.

From the French H. M. V. comes a complete set of Debussy's three Nocturnes by Coppola and Symphony Orchestra; this is the first time the third, *Sirènes*, has been recorded. Coppola also conducts Golestan's Roumanian Rhapsody, Davico's *Sonatina Rustica* for violin and piano is recorded by Francescati and Zurfuh-Teuroc, and Mme de Lestang is heard in harpsichord solos of Daquin's and Pasquini's Cuckoos, and Rameau's *Rappel des Oiseaux*.

Our readers will be pleased to learn that arrangements have been made with Mr. W. A. Chislett, a prominent member of the staff of our British cousin "The Gramophone," and author of the series of articles on Score Reading published in this magazine last summer, to furnish us with a quarterly article dealing with phonographic developments abroad. His first article will appear in an early issue.

Various contributors to our Correspondence Columns have time and again remarked that the so-called old timers are losing interest in the phonograph movement. I am happy to say that this is far from being correct. We of the magazine are in regular personal correspondence with these "old timers" and in only one instance has a real veteran given up interest in the phonograph. And his "backsliding" was due, as we took the trouble to discover, only to unavoidable business demands on his time and interests. Some enthusiasts will lose interest for two, three, or even six months, but invariably they come back into the fold more enthusiastic than ever.

We have not devoted much attention to the Phonograph Societies this season as we have found it necessary to devote our entire time and efforts to the development of the magazine. And also because, as we have stated before, we believe the societies cannot exist on a permanent basis until they learn to stand on their own feet without artificial stimulation. This, we are happy to say, many of them have learned to do and we continue to follow their progress with the closest attention and the best wishes for their further success.

In connection with our efforts for further development of the magazine negotiations are now under way for an expansion of the magazine both in quality and circulation for the betterment of its all-around usefulness.

I have received many letters asking for information about possible new inventions that are likely to supplant the phonograph as we know it at present. For all such enquirers I know of no better answer than the excellent one given by Mr. Compton Mackenzie in the January issue of "The Gramophone" to readers who besieged him with similar questions.

I understand that there is a generally diffused idea among the public that all sorts of new inventions are coming along in the gramophone world, which will soon make the existing disc and machine out of date. Let me take this opportunity of assuring our readers that any kind of really drastic alteration in present methods of reproduction is completely remote.

By this I do not mean to suggest that the immediate future will not see a widely extended use of electrical reproducers, though such a method can no longer be called revolutionary. I do not intend to rush in at present with my ideas about electrical reproduction, because I require time in which to put those ideas in order and arrive at what I do think about it. The point, however, I wish to make now is that no reader of this paper need hesitate for a moment to purchase the magnificent albums of major works which are being issued all the time. I should like to be able to take readers into my confidence and tell them about some of the recording projects for the future, but I will content myself with saying that they are going to get all they want of the music they want. No, the discs with which we have so long been familiar will not be supplanted by anything else for a very long time to come. There may, of course, be some plot to bring out some new kind of recording medium of which I am ignorant, but I do not think so, nor do I think that, if any such new type of reproducing medium appeared, it would have any chance in the hands of a new company. Our readers may rest assured that I shall be the first to warn them of any impending revolution that is likely to make any undue extravagance in the purchase of new records rash.

As our readers will note this issue is devoted largely to the educational aspects of the phonograph. In the preparation of this "Educational Number" we have enjoyed the invaluable co-operation of Mr. Elbridge W. Newton, who is in charge of the Music Department of the world famous educational publishers, Ginn & Company. (Mr. Newton's picture is published on our front cover this month and a brief account of his life and activities will be found on page 149.) No one today can deny the significance of the phonograph in educational work and in bringing about a new appreciation of the best music. "The Music Education Series", of which Mr. Newton is the guiding genius, has played a large part in this work through its systematic music training course for use in the schools. Its usefulness is not limited to children, however; adults will profit likewise by it. Here is the answer to the question we are asked so often: "How and where can I learn to truly enjoy what the musically cultivated term the "classics?"

Appl B Johnson

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Music and Business

By ELBRIDGE W. NEWTON

(Photograph on front cover)

Biographical Note

Elbridge W. Newton was born and reared on a farm in Vermont. He attended district school, went to the academy in Townshend, and began teaching in rural schools at the age of seventeen. He continued teaching and farming for four years, after which he went to Barre, Vermont, secured work in a granite shop, and at the same time commenced fitting for college at Goddard Seminary. In 1886 he entered Tufts College and graduated in 1890 with the degree of A. B., having specialized in history, mathematics, and music.

Two years as principal of a high school in New Hampshire followed, and then he entered the employ of Ginn and Company as a textbook salesman, but his musical tendencies were strong enough to influence him to devote his entire time later to the selling of music textbooks. He had begun the study of the violin at the age of nine and had studied voice and musical theory at Goddard Seminary. While at Tufts he had been a pupil of Leo R. Lewis, and later studied with Theodore Van Yorx, Dr. Percy Goetschius, and Frederic Field Bullard.

After a course at the National Summer School in Boston he commenced to devote all his time to school music. There followed years of research, experimental teaching in various schools, and close application to the study of psychology and applied pedagogy, as well as music. His first book was published by Ginn and Company in 1907. Other books followed, until up to the present time he has edited, himself or in collaboration with others, twenty-five volumes covering practically every phase of music in the public schools. His lecture experience has been extensive. He has appeared in seventeen different states before state conventions, universities, music clubs, teachers' organizations, and miscellaneous gatherings.

For years he has been regarded as an expert in music education. Through his position as a musical editor of school publications, he has been able to take a leading place in the development and improvement of music in schools. His purpose is to formulate and conduct school music study so consistently that upon the completion of the high-school course pupils will have a thorough acquaintance with music literature, from the simple folk tune to the symphony.

DURING a recent motor trip in northern New England I chanced upon an old acquaintance whom I used to know as a blacksmith and who is now running a garage. He explained that he used to make a good living shoeing horses, but as the automobile became more and more prevalent his business suffered. He said significantly, "Finally we were just swamped with automobiles, and it paid us to get acquainted with them and know something about them." He had been wise to take advantage of the tendency of the times.

The blacksmith age has passed and the automobile age is upon us. Yes, and along with it the music age. At the present writing, just as with the automobile we are overwhelmed with music, and it will pay every one of us to get acquainted with it and know something about it. We are paying for it; why not get our money's worth? This is business.

Music Now a Staple

The grade of importance we attach to any commodity in life depends upon the degree of its usefulness and the sacrifice we have to make to obtain it. For example, corn, and wheat are most important of all soil products because of the demand for them and the amount we have to pay for them. Last year the people of this country paid for corn a sum of money beyond conception, two billions of dollars; for cotton, a

billion and a quarter; for wheat, almost a billion. These are figures which we accept without comment, because we know that these commodities are necessities for one hundred twenty millions of people; and yet let it be known that last year the people of this country paid a billion dollars for music,—half as much as for corn, almost as much as for cotton, and more money for music than for wheat, the staff of life!

Incredible as it may seem, these figures are not only correct; they are even conservative. Therefore it is high time that we pause, consider, and reconstruct our ideas about the importance of music. It is not reasonable for each to ask of himself, "Can I appreciate music half as well as I can appreciate corn, nearly as well as I can appreciate cotton, better than I can appreciate wheat? I certainly ought to, otherwise I am losing money."

Not so many years ago the red-blooded, hard-boiled business man ignored music or looked upon it with scant tolerance. He saw no practical dollars-and-cents value in it. To be sure his wife entertained lavishly and always tried to have a new soprano or an emotional tenor or a long-haired violin star for the delectation of her guests and the consternation of her social competitors. His daughter played the harp and his son the saxophone. But this, of course, was trivial. Then the Great War came and he was surprised to learn that one of the requisites "over there" was music, because it excelled in maintaining the morale of the troops.

Music as Radio Advertising

Finally the radio was perfected. He liked this. With his pipe and slippers he sat back in comfort and enjoyed the prize fights, the football games, the news, and the political speeches, but intermingled with all of these was music, and lots of it. His favorite coffee was advertised by music, and it wasn't bad either. Strange to say, he found himself buying other articles advertised by music. Through long exposure to music he became accustomed to it, enjoyed it, and looked forward to it. As time went on he discovered that a great corporation in which he had implicit confidence and in which he had invested heavily was advertising by means of music. In fact ninety-six per cent of all the radio advertising by this great industrial concern was music. The company was successful, and progressive, was thoroughly practical and paid big dividends; and music was an asset in gaining these dividends. This was something of a shock. Was he wrong in his estimate of music? He certainly must be. He would have to revise his estimate of the value of music, for it was good business judgment to do so.

Music functions in our lives much more extensively today than ever before. There is more music in the church, in the school, at social occasions, such as the theatre, movies, the cafe, weddings, and banquets. Into our homes by way of the radio comes the symphony orchestra (two or three of them), always with superior music. Next in importance there are excellent aggregations of instrumentalists such as the Augusto Vannini group, the Anglo-Persians, the Gypsies, the Troubadours, and many, many others. A great automobile concern presents not only a full orchestra but also a brass band, besides additional musical artists. Practically all of these groups of fine musicians come to us as advertising for some commercial product. It is estimated that forty millions of people are exposed daily in their homes to two hours of good music. Just imagine the effect of this on the family and the rising generation. Music now takes its place as a necessity like food, clothes, and fuel.

Music on the Modern Phonograph

Not only this, but the phonograph in its present form is keeping pace with the radio. Dr. Kolster, famous as a radio and phonograph inventor, has come forward with his remarkable Columbia-Kolster. This machine is really a radio-

phonograph, for the revolving turntable seems to be about the only feature which reminds one of the old-fashioned phonograph. The remaining features appear to be those of the radio. This music-producing machine excels the radio, however, in quality and strength of tone. Its performance is startling and can hardly be differentiated from the actual symphony orchestra, organ, great chorus, or any other music which it reproduces. Then of course there is this advantage of the phonograph over the radio; you can have what you want when you want it, and repeat it as often as you desire. This invention, together with records of the great music classics,—what a boon to the home, to the school, to education in general! No wonder that Beethoven's Fifth Symphony and Mozart's Jupiter Symphony have become popular music.

I lunch at the club, usually with the same group of business and professional men. I am the only music man present, and I am sometimes rather surprised at the trend of the conversation. From a successful lawyer: "Bill, did you hear the symphony orchestra last night? Say, that oboe player certainly knows his onions, and the French horn player is a lulu." "Yes," was the response from a prominent realtor, "but I think the brass at times was a little too heavy for the strings." Why, ten years ago the average business man would not have known the tone of an oboe from that of a tin whistle, or a French horn from an automobile horn. It is fast becoming a requisite of general intelligence to know something about music, voices, and musical instruments. This advance is largely due to the influence of the radio and of the phonograph.

Music has run into such enormous sums of money that it is attracting the attention of bankers, brokers, and financial promoters. Thus it is winning more respect from the average business man. Music has progressed past the fad stage and has become a necessity, or a staple of life. Naturally, as in everything else, there is in this flood pouring in upon us good music and poor music, but it is comparatively easy to discriminate. We know that good music is music which is generally attractive and wears well, like a good friend, a good book, or a good painting. In the long run poor music does not pay, and good music does; and there is plenty of it.

The Business Man Learns to Appreciate Music

The business man of the near future will place a higher estimate upon the value of good music. While he is listening he will cultivate a definite opinion of the value of each piece of music, simple for the sake of self-development. He will not be unduly influenced by bizarre music performed by over-zealous musicians, nor by music illustrating the extreme in any direction. He will learn that the mere fact that a piece of music was written by a great composer does not always guarantee that it is good. Great composers are human like the rest of us. Their reputations are founded on their best music, but sometimes they produce pieces which are not representative of their best efforts.

He will also learn that he can appreciate music, although he may be untutored in its technic, just the same as he can appreciate a good dinner without being an expert cook or a food producer. Vocal music he understands easily, as the poem suggests the musical meaning. On the other hand, when instrumental music is being performed the listener is assisted by no uttered words of explanation; yet instruments may interpret a more expressive and subtle language than that which is expressed by the words of any poem. Concerning instrumental music, therefore, the following suggestion may be helpful.

Let each listener direct his mind to follow every detail of melodic progression and at the same time to determine the kind of accompaniment. His emotions will register spontaneously the degree of pleasure given by the music.

This means that the listener will direct his mind to pick up and follow the tune throughout, and at the same time determine whether the accompaniment is rhythmic (like a dance), full-chord, or an interweaving of other tunes. This mental act of classifying the accompaniment must go on conjointly with the mental act of following the melody.

The statement, "His emotions will register spontaneously the degree of pleasure given by the music," need give the listener no concern whatever, for his emotional response will be wholly spontaneous and involuntary, or, as we may say,

automatic. In fact if he conscientiously follows the first half of this direction, he will be unaware of any effort in gaining the emotional result and will develop into a genuinely intelligent listener to music.

Music in the Schools

Between sixteen and twenty millions of children are studying music in the public, parochial, and private schools of this country at the present time. Many of them receive the same credit in music that they do in other subjects, and many educators feel that the children derive as much benefit in the development of character from the study of music as from that of any other subject. On the average, one million pupils graduate from the schools every year who know how to listen to music and prefer good music.

The object of teaching music in the schools is not to make musicians, but to make better citizens; and to this end each child must be developed physically, emotionally, and intellectually. If he is over-developed physically he tends towards the brute. If he is over-developed emotionally he becomes a crank. If he is over-developed intellectually he becomes a cad. But if he is evenly and equally developed, physically, emotionally, and intellectually, he becomes a well-balanced individual. Outdoor games, gymnasiums, and the like develop the child physically. Reading, writing, arithmetic, geography, and so on, develop the child intellectually. And it is left to music to develop the child emotionally. It is easy to understand the growing importance of music in the school curriculum in developing responsible citizens.

Needles

By FERDINAND G. FASSNACHT

IN letters received from enthusiasts relative to the second article on "Needles" which appeared in last February issue, among other questions may be found the following: "Do they really play ten record sides without harming the ninth or tenth side?"

This particular question I will answer in this, my third article, on the "Chromic Loud Tone" needle, made by Edison-Bell, Ltd. of London, England, and now sold by H. Royer Smith Co. of Philadelphia as well as others here in the United States.

The best proof of my implicit faith in these needles, to my way of thinking, is that I use them for *all* records of my extensive library, irrespective of make as also irrespective of what the record holds. By this I mean Victor, Columbia, Brunswick, Odeon, Polydor, or Fonotopia records and whether they are orchestral, instrumental or vocal in solo duet or chorus.

Quite an assertion, I admit, but one made after extensive tests of all kinds. My library is worth nearly two thousand dollars (\$2000.00) and all Electrical Recordings. I have at my disposal, six days out of the seven, three hours in which to play my records and I can tell you my "Brunswick Cortez" works these three hours day in and day out, so there is ample opportunity to study and re-study results obtained from tests made. There is but little dust on any of my albums on account of the handling they receive.

There is not one blast to be found in any record of the entire library and I use nothing but Chromic Loud Tone needles and I also use them for ten record sides or more. On the "Popular Dance" records I have used them for twenty record sides and find no harm to the record, though I do admit I would not run this chance with any of my very own records. Incidentally I might add that the dance records are procured for my better half and she has been kind enough to allow me to test on what is "her property."

My Victor album set of the Schubert Symphony No. 7 in C Major holds six records—these I play with but one Chromic Loud Tone Needle and that makes twelve (12) record sides. The needle is doing such perfect work on the tenth (10th) side, I dislike to remove it for the six record and there is no wear of any kind—to the contrary the set is better from the treatment received by the usage of these Chromic Needles.

The same holds good for my Brunswick Album set of the Rachmaninoff Symphony No. 2. This also contains six records and one needle does the work with absolutely no harm. I could go on and on mentioning album sets like my Columbia recording of the Dvorak No. 5 Symphony of "The New World" and many, many others, but it all leads to the same end—the Chromic Needles, especially the Loud Tone Chromics are all that are desired and are as good on the tenth side as they are on the first.

Before learning of these needles I had been using Columbia Medium Tone steel needles. These are perfectly satisfactory if one is content to change the needle at every side of a record, but this is what I was trying to get away from and with the help of the Chromics I have at last accomplished it.

There is but one "if" to all this, if such it can be termed. Always be ready to lift the needle off the record before any automatic stop jerks it to a standstill. This I think is important. Chromic Needles are very strong BUT the walls of good records are very delicate so I play safe, as it were

and allow the needle to touch no surface that might effect the point, nor receive any jar, as an automatic stop would give, which would also effect the point.

The other day a repairman came out to oil and look over the electric motor of my "Brunswick Cortez." After he finished and placed a record on to test he was surprised that I should use such a "cheap needle like the Brass one that all the foreigners in the south end use." I merely asked him to run his file over it which he did and to his further surprise he found out his mistake. They are Gold Plated over a special steel and not brass. They burnish the record and surely add to the life of same. True and clear definition, irrespective of type of record. As many writers admit "once used, always used" and to these same writers who were so kind to write in, I repeat that I honestly feel after using these same needles for nearly a year on every kind of make and recording, they are the truly ideal semi-permanent point, and not to be feared for the playing of that ninth or tenth record side.

A Re-Review

By ROBERT DONALDSON DARRELL

THE phonographic developments of 1928 have been of a continuously excitatory nature calculated to give the record buyer little opportunity for looking backward. Vainly endeavoring to keep abreast of the flood tide of monthly and special release lists, and with ever a side glance toward the incoming shipments of imported records, even those gramophiles of considerable means have been unable to fulfill their mental resolve to look back over the past year's issues and to note the many significant works that they passed over at the time of release. The aim of this "Re-Review" is to summarize the more important recordings of the year so that individual collectors may discover the gaps in their libraries that cry for filling. Perhaps it may also serve as an unofficial roll of honor. It covers loosely the period from the "Re-Review" in the February, 1928, issue of this magazine, to the time of present writing. It is largely confined to works which has been either reviewed in the magazine or added to the Studio library; however, cognizance is taken of some significant impending releases and some notable European releases that have not yet been reviewed in these pages.

So many titles are to be listed that for convenience and the sake of appearance they will not be italicized or put in bold-face type. The name of the company is given only when the recording artist and his affiliation is not well-known or when the work is an imported one.

Perhaps the event by which the phonographic year will be best remembered was the observance of the Schubert Centenary by the issue of many recordings of his works by all the leading companies. These Schubert Centennial releases were discussed in detail in the November issue of this magazine. Only two new major works have since appeared: the H. M. V. Mass in G, sung by the Philharmonic Choir, and the "Forellen" quintet played by Bachaus and the International String Quartet.

Without attempting any estimate of comparative significance, the other outstanding record releases might be summarized as follows: the various series of complete or nearly complete operas, headed perhaps by Tristan and Isolde, the Pelléas excerpts, and Die Walküre; the large choral works, headed by Beethoven's Missa Solemnis and the Messiah; the Bayreuth Festival recordings; the new Boston Symphony records (Koussevitzky's record debut); the English Singers' recorded program of English folk songs and Elizabethan part songs; Sokoloff's performance of Rachmaninoff's second symphony; the Hollywood Bowl recordings; Shavitch's performance of two Fabini tone-poems; the Bodanzky Wagnerian series; Stokowski's re-recorded Firebird suite and entr'acte from Khowantchina, and the new Bach chorale prelude; the series of short works by Dr. Blech and Sir Hamilton Harty. Of particular note also was the increasing attention paid to modern composers, particularly de Falla; to large scale piano, organ, and choral works, and to "concert jazz" compositions.

These are of course merely the highest peaks in the year's mountain range of notable recordings. There is an extensive honor roll of disks undeniably of permanent technical and artistic worth.

There has been no series of recorded symphonies issued this year comparable to the Stokowski series of last season. However, many excellent works have been released: six symphonies were added to the recorded list and nine or more re-recorded. Rachmaninoff's Second, Schubert's C major, and probably the new versions of Tchaikowsky's Fifth by Mengelberg and Kitchin were outstanding. Reference may be made to "Recording Conductors" in the October and December issues for more detailed notes on the full list of recorded symphonies.

The new concertos were Brahms' for violin, Bach's for three pianos (French H. M. V.), Liszt's A major and Chopin's E minor (Polydor) for solo piano. There were re-played version of Grieg's and Liszt's E flat (Polydor) for piano. While all were of considerable merit, none was epoch-making.

The long operatic list included Tristan and Isolde, Pelléas (excepts—French H. M. V. and Columbia), Die Walküre, La Bohème, Rigoletto, Carmen (French Columbia), Pagliacci (English Columbia), Cavalleria Rusticana (English Columbia), Gilbert and Sullivan's Trial by Jury (H. M. V.) and miscellaneous excerpts (Brunswick.) The notable Victor Metropolitan Opera House series of separate disks should also be mentioned, nor should the same company's series of "gems" from the more popular operas be forgotten.

The choral works bulked high. First, the Missa Solemnis from both Victor and Polydor, and the complete Messiah by Beecham. Then, the Bach Magnificat, St. John and St. Matthew excerpts (French Columbia and Polydor), the Roman Polyphonic Choir album, the Westminster Choir records, Schubert's Mass in G and the newly issued choruses from Boris Godounow (H. M. V.). Shorter works of distinction were: Holst's Psalm 86 (H. M. V.), Moussorgsky's Robber song by the Russian State Choir, Glorification of the Virgin and Gretschaninow's Credo by the Russian Symphonic Choir, a Palestrina Sanctus and other works by the Staats und Domchor, the vocal version of the Blue Danube waltz and excerpts from Bach's Christmas Oratorio by the Vienna Philharmonic Choir, Benelli's Lullaby and Pergolesi's Adoramus Te by the Florentine Choir. (All these last works were issued in the Victor foreign supplements.)

The principal orchestral sets—works recorded in three or more disks—were first the Bayreuth album, Koussevitzky's Petrouchka, Stokowski's Firebird, and Goossens' Hollywood Bowl program, mentioned before; and then Dr. Muck's Victor Wagnerian album, Harty's Rosamunde album, Casal's per-

formance of the Brahms Variations on a Theme of Haydn, Stokowski's Carmen suite, and Holst's Planets in versions by the composer and by Albert Coates. (The Coates disks—H. M. V.—were issued singly and over a considerable period of time.) Less significant were: Haubiel's prize-winning variations—Karma, Debussy's Children's Corner (French H. M. V.) and Petite suites, de Falla's El amor brujo, Nights in the Gardens of Spain (French H. M. V.) and Three-Cornered Hat ballet (H. M. V.), the Midsummer Night's Dream sets by Herz and Mengelberg, the incidental music to l'Arlésienne played by Chagnon (French Columbia), the Carnival of the Animals, etc, etc.

Class "A" of the works issued in two disks might be said to consist of Toyé's performance of Brigg Fair, Coates' and Defauw's versions of Till Eulenspiegel, Faure's Pelléas et Mélisande suite played by Wolff (Polydor), and Barbirolli's performances of a Purcell suite and Elgar's Introduction and Allegro (N. G. S.). In a second group were: Gaubert's version of La Valse, Sokoloff's Prince Igor Dances, Walter's Don Juan, Stenka Razin played by Defauw (English Columbia) and Kitschin (Polydor), Die Moldau played by Bourdon and Schuricht, Mozart's German Dances played by Kleiber (Polydor), Gaubert's La Péri (French Columbia), Goossens' performance of the Granados Spanish Dances (H. M. V.), and the Respighi Antique suite (Fonotipia.)

The long list of overtures was topped by several splendid series. First, that by Leo Blech, led by the Roman Carnival and Fidelio; Bodanzky's Meistersinger, Magic Flute, and Lohengrin; Muck's Parsival and Meistersinger; Harty's Rosamunde, Carnival, and Alphonso and Estrella; Bourdon's extensive series, particularly Norma, Martha, Stradella, and Orpheus in Hades; and the Fonotipia series by Guarneri. Not far behind were: Mengelberg's Anacreon, Wolff's Roi d'Ys (Polydor), Stokowski's Lohengrin, Goossens' Carnival, Weissmann's Jubel, Martha, and Forza del Destino, Casals' Coriolanus, Verbruggen's Khowantchina, Gabrilowitsch's Academic Festival, Shikret's Raymond, Walter's Rienzi, Mascagni's William Tell and overtures to his own operas, and the Germania Orchestra's Bartered Bride (Victor foreign list.)

Among the miscellaneous single disks there was no one of the towering stature of Stokowski's Toccata and Fugue or Coates' version of the Siegfried Death Music of the previous year. However, a class "A" rating might not unjustly be given the Beecham's Delius records, Stokowski's coupling of a Bach prelude and chorale prelude, Mengelberg's Sinfonia, Wolff's record of two de Falla pieces (Polydor), von Schilling's performance of Brünnhilde's Tod and two excerpts from the second act of Tristan, Blech's Radetzky march, and Harty's Queen Mab scherzo. A number of works in the Muck, Goossens, and other series mentioned previously are of almost equal merit. A few of the more important remaining twelve-inch disks were: Copolla's Fire Dance and Spanish Dance of de Falla, Ariane and Bluebeard preludes, Pacific 231, Pavanne and Five O'Clock of Ravel, and Nocturnes of Debussy; Harty's version of the Berlioz Hungarian march and Dance of the Sylphs; Sokoloff's coupling of Valse Triste and Entrance of the Bojars; Gaubert's two Nocturnes of Debussy, On the Steppes of Central Asia, and Rouet d'Omphale; Klemperer's Alborado del Gracioso (Polydor); Chagnon's performance of the trois pièces montées of Satie (French Columbia); Herz's Valse de Concert; Chagnon's Rapsodie Norvegienne (French Columbia); Gabrilowitsch's disk of Valse-Serenade, Marche Miniature, and Russian Soldier's Song; Bourdon's Sylvia ballet; Grainger's Gum Suckers' March and The Power of Love. Among the ten-inch disks the following might be singled out: Stokowski's Rosamunde Ballet Music and Moment Musicale, Fêtes of Debussy, and coupling of Danse Orientale and March of the Caucasian Chief; Galbrilowitsch's Espana; Sokoloff's coupling of Shepherd's Hey and School of the Fauns; Bourdon's Juba Dance and From the Canebrake; the Introduction to Mousorgsky's Fair of Sorochinck (French Odeon); and Grainger's arrangement of Lord Peter's Stable Boy.

It is instructive to compare the changed status of many noted recording conductors. Of the previous year's three leaders,—Stokowski, Coates, and Harty, only Harty was represented by several major works. The eclipse of the other two is only temporary, however, as rumor whispers that both have notable series of recordings ready for early release. The outstanding names of last year were those of men long noted in the concert hall but only recently achieving an

equal success on records: Koussevitzky, Muck, Blech, Bodanzky, Sabajno, and Sokoloff. Of the great figures of early phonographic days only Mengelberg and Weingartner regained a measure of their former position; both were still represented by far too few new works. Morike and Fried were almost unrepresented; Toscanini entirely so. Henry Wood, Landon Ronald, and Dr. Weissmann gave their attention to smaller works. But there were many new men of promise; Shavitch, Defauw, Cloëz, Wolff, Chagnon, Kitschin, Barbirolli, to name but a few. Gaubert and Copolla continued to fulfill the promise of their auspicious record debuts. Unfortunately, one of the most promising of the previous year's younger men, Paul Klenau, was not heard from at all.

Turning to chamber music, the leading larger works were: Schubert's Octet, "Forellen" and C major quintets; Brahms' (Columbia), Schumann's. Franck's piano quintets; Brahms string sextet (N. G. S.); and a Mozart Divertimento for wood wind (English Brunswick). Of the many excellent string quartets special mention should go to Malipiero's (N. G. S.), Debussy's played by the Leners, and Schubert's "Death and the Maiden" by the Budapest Quartet. Some of the others were Schubert's E flat and A minor, Dvorak's "American," several of Haydn and Mozart (H. M. V. and Polydor), Brahms' Op. 51 (Polydor), Boccherini's (N. G. S.), Suk's (Polydor), Semetana's Aus meinem Leben (Polydor), and Honegger's (French Columbia.) Miscellaneous quartet combinations were Migot's for flute, violin, clarinet, and harp (French Columbia); Brahms' for piano quartet (N. G. S.); and Mozart's for flute, violin, viola, and 'cello (N. G. S.) String trios: Schubert's B flat (Hess, D'Aranyi, and Salmond), Mendelssohn's (Casals, Thibaud, and Corot), Dvorak's "Dumky" (English Brunswick), Reger's A minor (Polydor), and Hindemith's (Polydor.) Poulenc's trio for oboe, bassoon, and piano (French Columbia), and Debussy's "sonata" for flute, harp, and viola (French Odeon) were particularly meritorious. Single chamber music disks worthy of commendation were: Schubert's Satzquartett in two versions; Borodin's Nocturne by the Budapest Quartet; the Catterall Quartet's disk of Ave Verum, Träumerei, and Moment Musicale; the Flonzaley's transcriptions of Christmas carols; and movements from Debussy's Quartet played by the New York and London Quartets.

The leading violin sonatas were Fauré's, Beethoven's G major (N. G. S.), and the Schubert D major sonatina; followed by the H. M. V. Schubert sonatina, and sonatas by Handel (A major) and Grieg (C minor). Among the single disks I might pick out Paganini Caprice and Debussy Menuet by Szigeti, Menuhin's Romanesca and Sierra Morena, the Prize Song from Die Meistersinger by Albert Spalding, de Falla's Jota by Heifetz, and Kreisler's coupling of the de Falla Spanish Dance and Albeniz Tango. The return of Zimbalist to the recording studios was an event of importance. Among the lighter works those by Sacha Jacobsen should be mentioned.

For 'cello the principal larger works were the Beethoven Variations on a Theme of Mozart played by Casals and Cortot, the Brahms sonata in E minor by Beatrice Harrison (H. M. V.), and Grieg's sonata by Salmond. Single disks: Casals' two Spanish Dances, Bach Musette and Popper Mazurka, and Salmond's coupling of the Fauré Berceuse and Chopin Largo.

First place among the larger piano works was won by the Kempff series of Beethoven sonatas (Polydor), the Schubert sonatas by Myra Hess and Pouishnoff, the Chopin Nocturnes by Godowsky and Etudes by Bachaus, and Rehberg's performance of Schubert's Wanderer Fantasia and Liszt's Rapsodie espagnol (Polydor). Following came Leginska's sets of the Schubert Impromptus and Moments Musicales, the Brahms waltzes for piano duet (English Columbia), Bach's English suite in A minor played by Harold Samuel (H. M. V.), the Chopin preludes played by Lortat (French Columbia) and Saint-Saëns Variations on a Theme of Beethoven (French Odeon) and Bax's Moy Mell (N. G. S.) for two pianos.

It is difficult to single out individual disks from the many excellent piano records, but even the most cursorily selected group could hardly fail to include the four Myra Hess disks, the two Horowitz disks, Godowsky's transcriptions of two Schubert songs, Gershwin's performance of his own preludes, Gieseeking's debut record, the Liszt Etude and Schumann In der Nacht by Bauer, the Chopin Bacarolle by Rubinstein (H. M. V.), Blue Danube Arabesques by Lhevinne, Friedman's Alt Wein, Bach's A minor Fugue by Lucie Cafferet (English Brunswick), the Albeniz Tango by Échaniz, Poulenc's Mouve-

ments perpétuels played by the composer (French Columbia), Ibert's *Petit âne blanc* played by Moiseivitch (H. M. V.), Hilberg's debut record, Levitzky's Sixth Hungarian Rhapsody, Arrau's *Islamey* and Busoni *Elegy Nocturne*, three special releases by Novaes (South American Victor), and several noteworthy Polydor works by Brailowsky and Hirt.

Among the records of other solo instruments, the following were outstanding: Segovia's guitar records, the Handel oboe sonatas for Polydor, the Weber clarinet Concertino, Moyse's flute solos in the Victor foreign lists and John Amadio's record of a Mozart flute concerto (H. M. V.), the Edison Bell horn concerto played by Aubrey Brain. The most notable organ work was Franck's *A minor chorale*, followed by the Mozart fantasia, the Bach prelude and fugue in D major, and the Franck Andantino (H. M. V.).

First on the list of larger vocal works were Elena Gerhardt's Winterreise records and miscellaneous Schubert songs, followed by Mahler's *Kindertotenlieder* by Heinrich Rehkemper (Polydor), Kipnis' Schubert songs, the Chicago Gramophone Society records by Mina Heger, Die Schöne Müllerin by Hans Duhan (H. M. V.), Tauber's Winterreise album, and the extensive Schubert song releases by Rehkemper, Mys-Gmeiner (Polydor), and Mellot-Joubert (French Columbia.)

There was a multitude of single vocal disks of unqualified merit. Personal taste perhaps largely dictates my first group classification: Elisabeth Schumann's four Schubert songs; the Rosenkavalier excerpts by Barbara Kemp (H. M. V.); Hans Sachs's Monologue from *Die Meistersinger*, *Wie aus der Ferne* from *Der Fliegende Holländer*, and the Finale of *Das Rheingold* sung by Friedrich Schorr; *La dove prende* from the *Magic Flute* by Raisa and Rimini; *Der Nussbaum* sung by Rethberg for Brunswick and the two Wagnerian arias by the same artist for Victor; and of a different type and art level, Edna Thomas' and Robeson's spirituals, and Richard Tauber's light songs. The following are also all out standing: the Prince Igor arioso and *Eili Eili* by Nina Koshetz, Aida arias by Eva Turner, excerpts from *Jonny spielt auf* by Ludwig Hofmann (Parlophone), the *Otello Credo* by both Formich and Stracciari, *Isolde's Liebestod* and *Du ring an meinem Finger* by Elsa Alsen, *Ah mon fils* and the *Chopin Impromptu* by Onegin, *Murmelndes Lüftchen* by Rethberg, *Clair de Lune* by Melba, *Isa Kremer's Jewish folk song Disappointment*, *Ella Vera* from *Tosca* by Formichi, *Dolores del Rio's* record for Victor, *Raquelle Meller's* record for the French and Spanish Odeon companies, *Tibbett's* excerpts from the *King's Henchman*, *Nina Vallin* and *Maria Barrientos* in *de Falla's* songs (Parlophone and French Columbia), *Branzell's* *Death* and the *Maiden*, *Kipnis' Faust arias*, *Mein Gott* und *Herr* from *Lohengrin* sung by *Andresen* and *Habich* (Odeon), and several Victor celebrity operatic works, particularly those with *Pinza* or *Gigli*.

John Barrymore's Shakespearean excerpts (Victor) and the Moissi recitations (Columbia German list) were the outstanding works in their class.

As in previous years the light orchestral lists were headed by the works of such familiar organizations as those *Dajos Bela*, *Edith Lorand*, *Marek Weber*, *Ferdy Kaufmann*, and the Brunswick and Victor concert orchestras. The most pretentious efforts of the year were *Shilkret's* Victor *Herbert* and *Stephen Foster* albums, and the English Columbia *Ketelbey* album. A few of the more important single disks were: *Dajos Bela's* *Traviata Selection*, the *Hungarian Rhapsody Orchestra's* *Dreams of Schubert*, the *International Concert Orchestra's* *Parade of the Wooden Soldiers*, *Paul Whiteman's* *Tchaikowskiana* (Columbia) and *Herbert Serenades* (Victor), *Marek Weber's* *Viennese Potpourri* and *Waltz Potpourri*, *Ferdy Kaufmann's* *Schwartzmadel Potpourri*, the *A. and P. Gypsies' Beggar*, the *Odeon Orchestra's* *In a Persian Market Place*, *Edith Lorand's* *Gems from Favorite Operettas*, the *Tower of Gold* overture by the *Orquesta "Del Norte"* (Victor foreign list), the *Campanone* overture by the *Orquesta Tipica Fronteriza* (Victor foreign list), the *Fledermaus Selection* by *Johann Strauss (fils)*, and the coupling of *Song of India* and *Danse Orientale* played by *Biljo's Balalaika Orchestra* (Brunswick.)

The leading band records were *Schmitt's* *Dionysiaques* by the *Republican Guard Band* (French H. M. V. and Columbia); *Siegfried Fantasy* and *Fidelio overture* (Columbia) and *clarinet concertino* (Victor) by the same organization; *Creatore's* *Rigoletto* and *Traviata* excerpts and *Il Guarny* overture; the debut records of the *U. S. Military Academy Band*, *National Emblem March* by *Roger's Band*, *On Wisconsin* by

the *Columbia Band*, and *Anchors Aweigh* by the *U. S. Navy Band*.

The concert jazz group grew to remarkable proportions during the last year and included such worthy works as *Ferdy Grofe's* *Metropolis* and *Three Shades of Blue* played by *Whiteman* for Victor, *Gershwin's* *Rhapsody in Blue* by *Frank Black's* Orchestra (Brunswick), *Whiteman's* *Show Boat Selections* with *Paul Robeson* (Victor), *Sweet Sue—Just You, Merry Widow* and *My Hero* waltzes (Columbia), the Victor prize-winning works by *Thomas Griselle* and *Rube Bloom*, *Ragging the Scale* by *Louis Katzman* (Brunswick), *Alexander's* *Ragtime Band* by *Vincent Lopez* (Brunswick), *Was It a Dream?* by the *Dorsey Brothers* (Okeh), and *Red Nichols'* coupling of *Can't You Heah Me Callin', Caroline?* and *Poor Butterfly* (Brunswick.)

Among the novelty disks mention should go to the *Black Crows*, the *Happiness Boys* in *Twisting the Dials*, and the three records of American speech in the Victor educational list.

It would be impossible to make any adequate selection of outstanding popular and dance records. Significant works of all types were issued by all the leading companies.

These summaries make no pretension to completeness; many records of unusual significance and merit have unquestionably been omitted. But the records named are all worthy of praise. Many of them stand in no need of having attention called to them; others are likely to have been overlooked. All of them are deserving of a place of honor in the record libraries of the most discriminating music lovers. Together they represent last year's magnificent contribution to the phonographic repertory.

Phonographic Echoes

VICTOR PRIZE CONTEST

Winners of the largest prizes ever offered for short jazz compositions were announced at a dinner at the Waldorf-Astoria given by the Victor Talking Machine Company, sponsors of the prize contest. *Thomas Griselle* of Mount Vernon, N. Y., was awarded the first prize of \$10,000 for his "Two American Sketches", and *Rube Bloom* of Brooklyn, N. Y., was named as winner of the second prize of \$5,000 for his composition, "Song of the Bayou." The playing time of each number is less than five minutes.

The contest, which was announced last May, was open to American citizens and was designed by the Victor Company to encourage the art of musical composition in America. Prizes were offered for the two best compositions "within the playing scope of the American dance, jazz, or popular concert orchestra, not hitherto published or performed in public." Hundreds of manuscripts were received from every section of the country, many of them being of such excellence that the judges' committee required two months to reach their final decision.

Thomas Griselle, winner of the first prize, is a native of Upper Sandusky, Ohio. His early musical training was at the Cincinnati College of Music where he studied piano with *Albin Gorno* and composition with *Louis Victor Saar*. On his graduation in 1911 he was awarded the Springer Gold Medal with Great Distinction. Later he studied organ with *William C. Carl* of New York, and more recently he was a student at the Conservatoire American at Fountainebleau, France, where he studied composition with *Mlle. Nadia Boulanger*, *André Bloch* and *Raymond Pech*. For one season he was accompanist for *Nora Bayes* and for five years he was solo pianist and accompanist for *Alice Nielson*. He has also accompanied *Marie Sundelius*, *Clarence Whitehill* and many other well-known singers.

More recently Mr. Griselle has been associated with several radio programs as conductor, special arranger and pianist. Among them are the *Eveready Hour*, *Dom Amaizo*, the *Collier Hour*, the *American Magazine Hour*, the *Woman's Home Companion Hour* and *Goldy and Dusty*.

Mr. Griselle's published compositions include "Two Dances of Olden Times", "Minuet", "Bourree", "Danse Moderne",

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In addition to the records listed above there are recordings
in twenty-two Foreign Languages.

"Cubist", "Noodlin" and "Tomfoolery." He is also the composer of music for the dance specialty done by Jessica Brown in the Cohan Revue of 1918. Recently he wrote "A Keyboard Symphony" for six pianos (twelve performers) for the Clavier Ensemble, Providence, R. I. This composition, which is probably the first ever written originally for this combination of instruments, was performed by the Ensemble in Providence and Boston last spring with the composer conducting.



Thomas Griselle

Despite his name, which is of French origin, Mr. Griselle is a member of the Sons of the American Revolution. During the World War he served as a Sergeant of Infantry at Camp Meade. He is a member of the S. Rankin Drew Post of the American Legion.

Mr. Griselle's prize-winning composition, "Two American Sketches", contains two movements, a nocturne and a march. It is original in conception, novel in treatment and is thoroughly expressive of the most modern trend in American music. He worked on it continuously from the announcement of the concert until he submitted it two days before the end of the competition in October.

Rube Bloom, winner of the second prize, is a native of New York. His study has been almost entirely with private teachers. During the past three years he has published several compositions, best known of which is "Soliloquy", a number that has been successfully played by several concert jazz orchestras. Other published works are "Sapphire", "Silhouette", "Serenata", and "Fleur de Lis." He has done some recording work and was a member of the Ray Miller orchestra, playing piano. "Song of the Bayou", his winning composition has many of the characteristics of the negro spiritual, but also uses some of the syncopated rhythms that have been so successfully developed in this country.

John Philip Sousa presided at the dinner at which the awards were made. The prizes were presented by Edward E. Shumaker, President of the Victor Talking Machine Company, after S. L. Rothafel, chairman of the judges' committee had described the contest and the manner in which it was conducted. Both prize compositions were broadcast over a large network of stations by a Victor orchestra under the direction of Nathaniel Shilkret.



Rube Bloom

A second Victor contest, which offers a prize of \$25,000 for a composition for symphony orchestra and is open to any American citizen, closes May 28, 1929.

In spite of all our efforts, errors will appear occasionally in the order numbers of records reviewed. Several readers, ordering by mail and by number alone, have in this way obtained unwanted records. We suggest, therefore, that when ordering by mail, the title as well as the number of the record should be given so that there may be no possibility of receiving a disk that is not the one wanted.

As we go to press, word comes from the Columbia Company of the early release of Gershwin's Piano Concerto in F, played by Roy Bargy and Paul Whiteman's Orchestra, and Tchaikowsky's Fifth Symphony, played by Willem Mengelberg and his Amsterdam Concertgebouw Orchestra.

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Louis Graveure, exclusive Columbia artist, with twenty baritone records listed under his name in Columbia's catalog, appears on their January 4th release with a tenor coupling, his first.

Mr. Graveure's change of voice was given its first hearing last February, in a concert at Town Hall, New York City. His new tenor received high praise from the critics, following which he went to Berlin for operatic engagements which were equally well received.

The new Columbia tenor record by this artist couples the aria "Che Gelida Manina" from "La Boheme" and "Air de la Fleur" from "Carmen."

COLUMBIA RECORD ARTISTS IN FILMS "TWO BLACK CROWS" TO MAKE "TALKIES"

The following story on Moran and Mack, the popularly known "Two Black Crows," exclusive Columbia artists, appeared in the Sunday edition of the New York Times on January 6th.

"Messrs. Moran and Mack, who do business under the name of the 'Two Black Crows,' have been acquired by Paramount for two feature-length dialogue pictures. These films will be made in Hollywood, where the team will shortly take up residence."

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.



EDITOR'S NOTE: The following "Marginalia" from "Jean-Louis" of Chicago, a contributor to early issues of THE PHONOGRAPH MONTHLY REVIEW, was originally intended for publication as an article. It has been set up in type for several months, but space limitations have prevented it from appearing sooner. As it deals with a miscellany of topics, nearly all of which are under current discussion in the Correspondence Column, we are now publishing it in letter form.

MARGINALIA

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Having been an attentive reader of the REVIEW beginning with No. 1, Vol. 1 it is a pleasure to me to record what I feel must be general sentiment of the magazine's public—namely,

that nothing it has yet presented is of such rare interest as the series of articles upon "Recording Conductors" now being serialized. The author is so visibly master of his subject, combines intelligence and enthusiasm so pleasingly and dispenses at the same time so much useful, even valuable, information that the thanks are due him of every seriously interested "devotee of the discs." And, for that matter, of every one seriously interested in orchestral music, recorded or no. These articles would be a credit to any of the leading musical magazines and will go far toward obtaining for the REVIEW the position to which it is entitled among general publications in the field of tonal arts.

As an *advocatus Stokowski* I wish also to express my admiration of Mr. Darrell. He has performed this task with such skill and effectiveness that if the Victor Company is not obliged to keep running to capacity in order to fill the demands made for the recordings made by the Philadelphia virtuoso-maestro, it will be surprising. Who that is not familiar with these brilliant, vibrant, eloquent and often truly thrilling things but will long to be, after reading what has been so finely written of them? I am at a loss to surmise how the case for Stokowski could be more ably presented, with every possible chance accepted and both the batting and the fielding 100 per cent perfect.

And yet—and yet—I am still unable to follow the expositor in some of his phases. I wonder, for instance if he realizes to what perfectly logical, nay permissible, lengths his apologia for the Stokowskian perversions of classic masterpieces inevitably leads? Because if what he pleads be true, it is also legitimate, if the inspired executant can "get away with it," to do anything to any masterpiece. Mr. Stokowski, for instance takes the "Blue Danube" or the "Invitation to the Dance" and, so to speak, does the "sartor resartus" act with them. He not only refashions the garment in such guise that its original fabricator would scarcely know it for his own—he adds a ruffle here, a rosette there, a cascade of lace about the corsage and a fancy scallop along the hem, putting in a puckering-string where the antiquated composer let the fabric fall in simple grace, or pulling out the one that the composer originally inserted—and behold: An authentic creation of "absolute music!" But others will be more reminded of the statues of the Madonna in Spanish cathedrals, which worshipers, in their fervor of adoration, have covered with jewels and other gew-gaws that, to a severer taste, have converted a work of art into a piece of bric-a-brac. Of course I know "There can be no disputing about taste"—except, as the late James Hunecker used to say, "with the tasteless."

It chanced that the first great conductor I ever heard lead an orchestra through the two pieces which I have named above was Theodore Thomas. In years now long gone I had that pleasure again and again. It had the result of firmly impressing upon me—my ear, my heart, my very soul—an indelible memory that, as time passes, becomes ever more imperishable. I scarce need remark that to Theodore Thomas the idea of adding furbelows to a masterpiece in the name of "absolute art" was or would have been anathema—as I have no difficulty in imagining, had he been asked for his opinion regarding that process, it would have come under the classification of "unfit for publication", owing to its naked vigor. It was the idea of Thomas—under whose baton I also had the good fortune to first hear many other symphonic *chefs d'oeuvre* performed—that both Johann Strauss and Carl Maria von Weber knew very well what they were about when they gave to the world the two compositions in question and that as both of them were acknowledged to be unsurpassed in their own metiers, the task of the conductor, virtuoso or otherwise, was to adhere to their directions in the playing thereof. The only exception I can recall to this was that Thomas habitually used, when performing the "Invitation," the score as orchestrated by Felix Weingartner; in later years, I heard himself conduct this famous piece.

I also heard the "Blue Danube", back in the 'nineties, played by the orchestra with which Eduard Strauss, son of the composer, toured this country. The programs presented by this band were devoted largely to the compositions of the "Waltz King" and many of its members had been trained under the baton of Johann Strauss himself; hence their performances were "authentic" in the ultimate degree, and I recall them as in every way superb. This was particularly true of their rhythms and tempi—particulars in which their differences from Stokowski were striking.

Personally I have never considered either the "Blue Danube" or the "Invitation to the Dance" as belonging in the category of "light" music. Both require what is in effect an orchestra of symphonic character to properly perform them, for both, when all is said and done, are in reality tone-poems of a beauty so exquisite that they have, from the moment of their first public performances, occupied a "place apart," not merely among lovers of the sensuous, but critics of the most exacting standards. Did not Wagner himself inscribe the fan of the wife of the composer with a bar from the "Blue Danube" and the regretful words, "Not, unfortunately, by Richard Wagner"?

Either of these pieces always seems to me to have been intended as the incarnation of the line of Byron,

"Music arose with its voluptuous swell,"

and leading on to that other,

"Soft eyes looked love to eyes that spake again,"

which figure in the prelude to his "Battle of Waterloo."

I have the Stokowski "Danube" but after trying out the "Invitation" I turned it back because it gave me scant pleasure. And as a matter of fact, none of the various discs I have of either composition seems to me entirely adequate as an interpretation.

There is only one valid excuse for what one may term libertinism in the performance of such scores as these. That is the exigencies of actual terpsichorean art. Doubtless some of the readers of the REVIEW recall the performances of the Diaghileff troupe of Russian dancers, some years ago, when they visited America. Among others of their most successful offering was a *pas-de-deux*, danced by Adolf Bolm and Lydia Loupakhova, called "Spectre de la Rose," for which the musical setting was the "Invitation to the Dance." Diaghileff's orchestra was led by Ernest Ansermet, a veritable magician with the baton, who evoked atmospheres and colors that I have never since—nor had before—heard equaled. I remain still unable to understand why, amid the furore which has been displayed in this country of late over novelties in foreign conductors, no attempt has been made to import Ansermet, one of the few leaders of absolute genius that have wielded the baton in recent years. The excitement he created among musicians was immense and many persons attended the performances not more to see the ballets than to hear his interpretations. Their uniqueness was recognized by the Columbia Company when it recorded a series of discs made under his direction, but not, I believe, by the same band he had trained for the ballet performances. These discs were decidedly imperfect in some ways, being not only made acoustically, but in a day when the Columbia Company had not as yet succeeded in subduing a certain scratchiness of surface sometimes obtrusive. However, I have in my albums the entire set and "money cannot buy them," as they have long been "out of print." Among them are selections from "Scheherazade," "Snegouroutchka," the "Carnival" of Schumann, the "Pavilion d'Armide" and a bouquet of numbers used in the ballet "Chopiniana." When I last heard of Ernest Ansermet, a year or so ago, he was conducting in Geneva, Switzerland, and I live in hope of some day eventually hearing him again in this country.

I have seen repeated references in the REVIEW to the fact that the finale of the Fifth symphony of Tchaikovsky, recently issued by Victor from discs made by the Chicago Orchestra, led by Frederick Stock, was weak and ineffectual. One criticism was that Mr. Stock is incapable of building up such a climax as is there required. This, in my opinion, is quite erroneous idea, in one respect at least. No leader of the present day can build up a climax of that description more impressively than Stock, as I can testify from many hearings in the concert hall. And the real reason why the finale of the Victor set under discussion is weak is one which has not been mentioned and, in the interests of truth, may as well be. The day upon which this set of discs was made the orchestra and Mr. Stock worked no less than eleven hours, continuously, stopping only for a little hurried refreshment, in order to record this symphony and another not yet released. By the end of the ordeal both the leader and the men were so physically exhausted that the finale of the symphony which is so criticised could not be performed with the vigor and spirit normally the case. Mr. Stock may have his shortcomings as a conductor—shortcomings which are peculiarly apparent

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in Philadelphia and Boston—but weakness at climaxes is not one of them.

The interpretation of Tchaikovski is something for which every latter-day conductor seems to believe himself ideally fitted. I have heard almost all the "prima-donnas of the baton" attack the task and most of them have done so for the discs; but, curiously enough, the one conductor who, above all others, can do it best remains conspicuously absent from them. I refer to Ossip Gabrilovitch. Anyone who has not heard him conduct his Detroit band through a Tchaikovski symphony has missed one of the really matchless things in present-day orchestral music. Mr. Gabrilovitch is, of course, a great musician, not merely on the interpretative side, but in every respect. This enables him to grasp things which remain sealed books even to other leaders of the first rank; while, being a Slav, when it comes to Russian music he has a racial affinity for it peculiarly his own.

The absence from the discs of Koussevitzky is also something I continue to deplore. My opportunities of hearing him are few and whenever I do, it is only to increase my hunger for more. Yet his Tchaikovski does not compare—at least for me—with that of Gabrilovitch. But in refinement of style and exquisiteness of effect, what he has to offer is the best that America can boast today. Whether the discs could bring out all these ineffable delicacies of nuance and that aristocratic disdain of the showy and the *effetuoso* for their own sake, is, however, a problem. In any event, may it be long ere the labor unions succeed in wrecking his organization, as they have already succeeded in wrecking Stock's and gone far toward a similar goal in New York.

Upon reading in the REVIEW the communication of Mr. Seltam regarding the only manner in which to obtain the Odeon set of Lilli Lehmann's recordings, I immediately ordered one and ever since the receipt of the discs have been playing them over and over, enjoying and studying them. In doing so however, I noticed that one of them bore the stamp of the Fonotopia Company, of Milan, Italy, and this verified an idea previously entertained. I accordingly began to "dig down" toward the bottom of my mass of old catalogues, and sure enough—I disinterred one whose leaves had not been turned before in lo, these many years. This is a list of Fonotopia discs handled by the Columbia Company about twenty years ago, of which they issued a separate catalogue. At that time I tried out a number of them, but found them so rough-surfaced that I retained only one, which was of two airs sung by Alessandro Bonci, otherwise unobtainable, that I especially desired. It was my recollection that this catalogue contained a number of records by Lehmann, and this was correct. Here is the list, which, as will be seen, includes several items unknown to your other correspondents (all discs are catalogued as 10½-inch, double):

- B4—"Sempre libera", from La Traviata (Verdi); and "Crucifix" (Faure), duet with Helbig.
- B12—"O, hatt ich Jubale Harf," from Josua (Handel); and "Die Loreley" (Bungert).
- B13—"Empfange diesen schwester kuss," from Norma (Bellini), duet with Helbig; and "O glücklich Land," from the Hugenots (Meyerbeer).
- B14—"Heilige quelle," from The Marriage of Figaro (Mozart); and "Lass mich nur," from Don Giovanni (Mozart).
- B15—"Intermezzo" (Schumann) and "Mondnacht" (Schumann).

Could not the Fonotopia Company, which is by far the leader in Italy, be induced to reissue these records, if the original German sponsors do not? Obviously these Italian pressings were made from duplicates of the master-discs. As stated, the records published twenty years ago by Fonotopia were, in comparison with first-class American discs of that date, decidedly rough, but modern methods of production can eliminate most of this. It seems to me that enough readers of the REVIEW could be found to make up a club for sets of these Fonotopia pressings, making it worth while for that reissue at least a limited number. But it remains strange that every record made by this true "queen of song"—yes, she was more than that,—is not instantly available in Germany, at least, for as an interpreter she is one of the glories of its musical history. It is not possible, also, that among these records there may be one of the "Liebestod," from Tristan, or of the Immolation Scene, from Gotterdammerung—treasures to dream of!

One must expect to "pay the price" for *introuvables*, but it

seemed to me that the one exacted for the Lehmann Odeon set by the dealer from whom I procured mine was unconscionable—\$13.00 for six discs, four of them ten-inch ones, one side of one of them given up to a decidedly mediocre record by a third-rate German tenor of a hackneyed operatic air, and another occupied by the "Crucifix" duet, which is not particularly desirable. Moreover, a number of the "straight" Lehmann discs are far from "full" ones, there being a large amount of blank surface upon them.

In the REVIEW recently there has been considerable comment, correspondential and otherwise, anent the High Cost of Records and I wish to record my personal opinion that it is altogether too high—in many cases unjustifiably so, from any standpoint except that of the modern commercial slogan: "All the traffic will bear". Speaking for myself, I would state that I now have something over \$2,000 invested in records. Much of this was spent upon old-style acoustic ones, which, for the most part, I am asked by "up-to-date" persons to regard as little better than "junk" because of the new electric process not in vogue. But who can tell how soon some other revolutionary improvement may not be introduced by which these present discs will also be relegated to the junk category and the buying public requested to take on something else? Experiments are being continuously and intensively carried on for the purpose of perfecting production methods of all kinds and it is idle to believe that some, if not many of them will not bear fruit in future new ones of great artistic and practical utility. I have album after album of records issued in former years for which \$3.00 and upward was paid for one single-faced disc. In comparison with these prices it may seem that modern ones are quite reasonable—but they are not in view of the fact that the trend of the day is so strongly toward elaborate sets of orchestral and other works which "run into money" at an alarming rate, even if one has long been in the habit of spending liberally for such things. It should be remembered that music is only one side of the cultural life; while again, as regards music itself, it has many phases and it is folly not to spend a fair portion of one's expenditure upon it in the first-hand hearing of great artists and musical organizations themselves, instead of doing as some people I know of—almost never enter an opera house or concert hall, instead buying many records or sitting constantly before the radio.

The policy of the Brunswick Company in making their new low tariff is much to be commended and will, I hope, work out most successfully. Lower prices would inevitably result in larger sales and even larger profits for all producers; for that, in fact, is the "success-gospel" of latter-day "big business."

When sets are offered, especially those running to many discs, it would seem rational, also, to cease charging full single-disc price for every one in the set, and make a reduction upon what is known as "quality purchasing."

There also remains to be noted a very important factor—namely, the extreme perishability and imperfection of the products offered. Notwithstanding sedulous care in the handling of records, the ease with which one can be damaged so as practically to ruin its value, is something upon which it is necessary to dwell. Imperfections will also develop merely with the passage of time—repeatedly, I have had the disagreeable surprise of taking out a record not previously played for perhaps several years and finding that it has developed small cracks or other roughnesses, not due to wear and tear. Collections of records are customarily referred to as "libraries," but when one has brought a well-made book he has something not subject to such exigencies, but whose value, very often, increases with the years. In other words, books, and many things akin, including art objects of multitude varieties, have durability. When we purchase anything extremely fragile, it is as a rule not for use but for ornament and it is something approaching the unique—whereas a master-disc can be the source of countless thousands of exact reproductions for trade purposes, i. e., as merchandise, which records really are.

The problem of damage to discs is becoming acute because when one disc of an expensive set suffers such a fate, the entire set may have to be replaced, or else a long and vexatious wait endured before the loss can be made good. The entire question is one, I think, that sooner or later must meet with the adjustment it demands.

Chicago, Illinois.

"JEAN-LOUIS"

"WE NEVER HEARD OF IT!"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

If I remember rightly, a campaign was once waged in your pages against the "Unmusical Dealer." What has happened to it lately? Have all the dealers suddenly become musical?

If so, the influence of the millennium has not spread to these parts as yet. My business takes me up and down the length of the west coast, I have dropped in on dealers in almost all our good-sized cities, and I know whereof I speak!

The other day I was gravely informed by the veteran sales lady of one branch of a well-known music store chain that she had never heard of any Russian State Choir records by Victor. Not only was her ignorance of the foreign lists black and impenetrable, but her familiarity with the domestic lists went scarcely beyond the popular hits, a few album sets and better known Red Seal artists.

I recently spent weeks trying to replace a broken copy of the black seal record of Wotan's Farewell by Kipnis. No one had ever heard of Wotan's Farewell until I explained it was from Die Walküre, whereupon the more "intelligent" sales people immediately were convinced that what I wanted was part of the Walküre album. Nothing could convince them to the contrary, so I finally gave up and ordered the record by mail.

Now there is not the shadow of an excuse for anyone who sells records in this enlightened age to be so lamentably ignorant of both music and the actual goods sold. The excellent notes in the new Columbia Masterwork catalogue, the informative little leaflets by the Victor Red Seal Promotional Department should educate the dealers, and would, if they ever read them. Sometimes I wonder whether they are actually able to read. On various occasions I have had good reason to doubt it!

Los Angeles, Calif.

"COLLECTOR"

AWARDS FOR PHONOGRAPHIC MERIT

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As you are aware, in nearly all the leading industries, particularly those that deal in some way with the arts, there is some sort of annual awards made for meritorious services for the betterment of the industry during the year. I believe there are several prizes awarded in the moving picture industry each year to the best pictures and directors. The Pulitzer prizes for literary and scientific achievements are well-known. A number of prizes for musical compositions are awarded every year. It is rather surprising that phonographic achievements of unusual significance should go unawarded except of course by the general acclamation of the public.

Would it not be possible for a board of judges to be created to make one or two awards each year? Cash prizes would not be necessary; gold medals or certificates of honor would at least give some honor where honor is rightly do. The board might consist of representatives of the various companies, THE PHONOGRAPH MONTHLY REVIEW, and perhaps one or two leading tradesmen. As musical merit is a difficult thing to estimate, the awards might be made on the basis of best services for the betterment of recorded music and the phonograph.

To illustrate: it is shameful that such literally epochal achievements as the first recorded symphony, the first album set, the first American recorded symphony, the first complete opera, the invention of the microphonic process of recording, the invention of the basic principles of the new type instruments, the invention of the electrical reproducing instrument, etc., should have gone unhonored. In several instances, rather in almost all, the public has but the vaguest notion of to whom honor is due for these achievements. Certain recordings, too, have played a significant part in the development of recorded music. Mengelberg's Victory Ball, Coates Wagnerian excerpts, the Lerner's series of Beethoven Quartets, are examples. One might name also works of unusual scope the Polydor set of Mahler's Resurrection Symphony, the old and new H. M. V. Wagnerian series, the complete Messiah and Tristan sets from Columbia. Parlophone-Odeon deserve honor for first making Beethoven's nine symphonies available acoustically; Columbia for first making them available electrically. A recording feat like that of

recording the Hollywood Bowl Orchestra out-of-doors in the bowl itself should not pass unhonored.

My suggestion for the formation of a "Board of Review" to pass upon the phonographic achievements of the year and award prizes or medals for meritorious work make be impracticable at the present. But I am confident that the time will soon come when the need of such a board will be generally recognized and that representatives of the various manufacturers and various phases of the phonograph world will combine to establish it.

Washington, D. C.

HISTORIAN

PREDICAMENTS OF THE OLD TIMERS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I suppose F. M.'s clarion call has already brought most of the lost sheep back into the fold, but if you've got room for one more, I'll follow the crowd. It seems like old days for the correspondence column to boil and bubble with the verbal vitrol pro and con "old timers." The fulminations attending the S. K.—Vories duel, Creative vs. Interpretative Artists, Unmusical Dealers, Mr. Aleman's spirited defense of an artistic "single standard", u. s. w., all those were but children's whispers compared with the stentorian tones with which F. M. flayed the cults of "kickers and collectors."

I nearly wept over Mr. Benedict's reply; he was so palpably wounded to the heart. But he took his medicine bravely and gave F. M. something to chew over in turn. Now that the two have settled their dissension so amicably, there remains only the original subject of the "old timers" and their present whereabouts.

Since I was one of those who had the honor of being singled out by name, it is perhaps apropos for me to voice the lament of the old timers' plight view from my own angle. Business exigencies force me to move my home frequently and while my phonographic interest is fully as lively as it ever was, the problems of record storage and transportation have seriously curtailed my record buying activities.

I wonder if many early phonograph enthusiasts have not shared my problem of the disposal of a large acoustic library. Many records of special historical or personal interest are so dear to me that I should never dream of selling them, but others of works which have since been re-recorded in vastly superior versions are of no use to me as I never have an opportunity or desire to play them. Take for example the complete set of Beethoven's nine symphonies issued by Odeon. I agree that some of Weissmann's interpretations are theoretically better than those of some of the new versions—but just the same I play the electrical recordings! I was one of those who viewed the new process with suspicion for a long time, but like the rest I eventually capitulated to it. And once your ears become accustomed to electrical recording it is almost impossible to go back to listening to acoustic records, except perhaps some vocal. Acoustic orchestral are practically a dead issue.

And yet it's almost impossible to sell them. And nearly equally difficult to give them away. Almost everybody sniffs at an acoustical recording today. When I think that in the old days I worked and slaved and tore my hair to get those acoustic records . . . how I used to sneak them into the house for fear my wife would discover I was spending more money on those infernal records . . . what time and effort and trouble they cost me, and how much pleasure they gave me . . . and now they are going a-begging!

Well, such are the penalties of progress, I suppose. But I don't begrudge the cost of my acoustic library, even if it is practically worthless today. Every acoustic set I bought helped to pave the way for the release of dozens of electrical sets today. And I am sure that the "old timers" have a deeper and finer appreciation of the superb achievements of the phonograph today than the new enthusiast who never had to undergo all the difficulties and annoyances of the early gramophiles.

But provocative letters like F. M.'s put new life into the "old timers." And they're not all dead yet. We may not talk quite as much as we did in the old days, but that's because we're saving all our breath in order to stay in the terrible race to keep up—or at least try to keep up—with all the most significant releases flooding from the phonograph companies today.

Baltimore, Md.

HARRY VOLKMANN

AMERICAN "LARGE WORKS"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I observe that "The Gramophone" is conducting a semi-official poll of "large works" for recording. American record buyers also should endeavor to arouse interest in some large works being made in this country. The two most logical, it seems to me, would be the Brahms Requiem conducted by Koussevitzky (with the Boston Symphony and Harvard and Radcliffe Choral Societies), and the Bach St. Matthew Passion (or Mass in B minor) by the Bethlehem Bach Choir (first choice) or by Gabrilowitch and the Detroit chorus and orchestra (second choice.)

Melrose, Mass.

N. S. N.

BRILLIANCY AND TASTE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Edwards asks (in the January issue) why Dr. Herz should be condemned for not playing Liszt's "preludes" brilliantly enough, while Dr. Stokowski is condemned for playing the "Blue Danube Waltz" and "Invitation to the Waltz" too brilliantly. Mr. Edwards fails to take into consideration the fact that brilliancy is never an absolute thing, but always relative. It is not too difficult for the "poor conductor" to know what to do: he has merely to determine the appropriate degree of brilliancy with which any particular piece is to be played. "Les Preludes", after all, is a true war-horse, that is, a work largely sensational in character, depending entirely upon effects, and not too subtle ones. It not only benefits by brilliancy in the performance, it demands it. The Strauss waltz, on the other hand, is of another and very different musical character. Brilliancy in its performance is not essential. It may add to the effectiveness of the performance, but if unduly emphasized (as Stokowski is not unfairly accused of doing), it will overshadow the authentic characteristics of the work and give an inaccurate idea of its true nature.

New York City, N. Y.

L. F. C.

OLD ENGLISH AYRES AND MADRIGALS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The English Singers' records and the concert of these remarkable artists has aroused my interest in the Elizabethan songs which form the large part of their repertory. What books would furnish me with information about this type of composition? Technical studies would be of little help to me; I am anxious to find something that is authoritative and get not too technically written.

Chicago, Ill.

R. T.

Note: "The English Madrigal" and biographies of Byrd and Gibbons by Dr. Edmund H. Fellowes are to be recommended. "The English Ayre" by Peter Warlock (Philip Heslitt) is also written by an authority, but it is somewhat more technical. The new life of Purcell which is attracting lively attention in the literary and musical worlds would be of interest also.

MUCK AND KOUSSEVITZKY

EDITOR, PHONOGRAPH MONTHLY REVIEW:

May I express my pleasure over your re-publication of the article on the Boston Symphony, and particularly for your retention of the passages on Dr. Muck and the old Boston Symphony records? The old disks were made during one Golden Age at the Boston Symphony; the new ones during a new Golden Age. I trust that the magnificence of the new recordings will not blind music lovers' eyes to the less spectacular, but none the less admirable, artistic merits of the Muck disks. I am sure that we can depend on the Victor Company to retain them in the historical catalogue. I wish it might also have the courage to restore Dr. Muck's name to their label. How appropriate it is that Dr. Muck has had an opportunity to record by the new processes, even if it was not with the orchestra that will always be associated with his name. But Koussevitzky, different as he is in temperament, proves by the new recordings—if any further

proof were necessary—that he is able and worthy not merely to carry on the old standards, but even to expand them. The rest of the world may well share our pride in our orchestra and conductors like Muck and Koussevitzky.

West Newton, Mass.

P. P. O.

A DIAL TWISTER SPEAKS HIS MIND

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I shouldn't be writing to your magazine I suppose because I am a radio enthusiast and love real music and you know as well as I do that the poor old phonograph is long dead and buried. But then, I am broadminded and I won't have any objections to your publishing this letter.

Besides, your magazine is all Greek to me and may be some of your readers will welcome the relief of hearing from a fellow who talks simple English that everyone can understand. Nothing highfalutin, you understand, or high-brow.

I am a plain man who happens to appreciate beautiful music and that is why you will find me tuning in every night, right after supper. I got it from my family which was musical on both sides, although the pater familias had real musical talents. Say, he could play a harmonica to knock your eye out. So naturally when radio comes along, like all the other intelligent people on the street, I go radiotic, as you might say; only my neighbor doesn't who turns out to be a phonograph nut. I always thought he was a little queer.

I tried educating him, told him he must get up-to-date, but no use, he won't listen to reason and to the radio. What a shame, I tell him, to be wasting his time before a phonograph listening to Beethoven and Wagner and that sort of stuff, when he could be enjoying beautiful music such as the Bicarbonate of Soda hour, or the Dempsey fight or Mr. Coolidge.

Yes, sir, although I keep telling him he is missing a lot, he only grins kind of sheepish, because he knows I am right, but he still keeps bringing home records and albums that no one would think of buying nowadays.

One day he stops me on the street and says, "Charlie, I am going to make you listen to this for your own good."

Of course I knew he was just trying to get back at me, so I said, "Sure. What is it?"

"The Seventh Symphony," he said showing me an album, "How those Philadelphians do play."

"Yep." I replied "Connie Mack's got a real team this year." You know I must have my little joke.

Well it went flat as far as the neighbor was concerned, but may be he didn't laugh afterwards at what I said, although I couldn't see anything much to laugh about. Just because I thought that if that was a Seventh Symphony, he got cheated, because there were only six records.

Yesterday passing by his house I stopped short in my tracks. I could hardly believe my ears. I listened hard. At last it had come to pass, for I distinctly heard a beautiful radio concert coming from his house. Can you imagine it, after him throwing good money away on Seventh Symphonies? I simply had to go in, then and there, and congratulate him on his becoming sensible and taking my advice.

As I entered, however, something made me awful suspicious. His radio was broadcasting the Dempsey fight and that took place last year. Well were my ears playing a mean trick on me, or what? I was perfectly sober, too. Absolutely. "Well what do you think of my radio?" asks the neighbor and he shows me his fool phonograph. Say you could have knocked me over with a feather! All it was that I thought was so good it could only be a radio, was a Victor record called "Twisting the Dials."

Now I can take a joke, as well as the next fellow, and I consider myself broadminded, but the Victor people have no right to play a joke like that. Someone ought to protest. May be that is why the Radio people took over the Victor people so as to suppress that sort of business. I dunno.

The worst of it is, that now when a phonograph sounds like a radio concert with that record playing, it's a comedy; but when my radio sounds like that, and it does most of the time, it's a tragedy.

Cambridge, Mass.

CHARLES R. BASIN



SCHUMANN

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—:—

Robert Alexander Schumann is the latest of the great
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Metropolis: Grofe. Parts I-IV. On two Victor Records (35933—35934). List price, \$2.50. PAUL WHITEMAN AND HIS CONCERT ORCHESTRA.

Rhapsody in Blue: Gershwin. Parts I and II. Victor Record 35822. List price, \$1.25. PAUL WHITEMAN AND HIS CONCERT ORCHESTRA.

Love for Three Oranges: Prokofieff. Parts I and II. Victor Record 9128. List price, \$1.50. LONDON SYMPHONY ORCHESTRA.

Sonata in A Major: Faure. Parts I to VI. Victor Records 8086—8088. List price, \$7.50. THIBAUD—CORTOT.

Fire Bird: (Suite) Stravinsky. Parts I to VI. Victor Records 6773—6775. List price, \$6. LEOPOLD STOKOWSKI and the PHILADELPHIA SYMPHONY ORCHESTRA.

IN "METROPOLIS," Ferde Grofe offers a musical pot-pourri of the life of a great city. Here are breath-taking skyscrapers, standing slim and aloof, far above the clamor and hubbub of the traffic arteries below. . . . Strange streets, furtive with nightfall, echoing desolately to the rap of nightsticks. . . . Snatches of jungle-rhythm from supper-clubs. . . . Theatre districts drenched with chalk-white light. The city at dawn, sleepy-eyed, awakening to the clatter and bustle of millions of workers. Or at sunset, with regiments of windows ablaze with the red splendor of the dying sun.

"Metropolis" had its first public playing last year, on the evening of December sixteenth, before a critical Philadelphia audience. It scored an instantaneous success. Even before its première, it had been recorded by

Paul Whiteman and His Orchestra on Victor Records. The music is reproduced identically as rendered at the original performance. As an interesting musical experiment, it is well worth your hearing.

Victor is known, internationally, for its comprehensive record-library of the musical classics. In the last year or so, Victor has also recorded many of the important works of the more modern composers. Listed at the left are a few of these modern compositions. Have your nearest Victor dealer play them over for you.

Whether they will endure, time must decide. Yet it is well to remember that many of the names which we regard as musically great today—Bach, Haydn, Beethoven, Wagner—were once considered perplexing musical revolutionaries.



VICTOR TALKING MACHINE COMPANY
CAMDEN, NEW JERSEY

"You Can't Make Records of Such Music!"



Walter Damrosch says The English Singers' rendition of the music of the Golden Age of England is so beautiful, that it is a pleasure to know that through the wonders of the phonograph future generations may also enjoy them.

WHEN it was first proposed that The English Singers make records of their Shakespearian music, musicians who knew the difficulties of recording, were outspokenly sceptical. "It would be the finest thing that could possibly be done for music," they said. "But can you ever hope to reproduce the exquisite ensemble of six perfectly blended voices? Can it be done?"



Fritz Kreisler says I enjoy The English Singers. Who wouldn't? It's beautiful music, beautifully sung.

Now Foremost Artists Praise Roycroft Reproductions



Paul Althouse says I wouldn't have believed it possible to get such a fine reproduction of such perfect singing as The English Singers are giving America. Roycroft "Living Tone" Records need only to be heard to be appreciated.

THESE selfsame musicians who were so fearful of the results, were quickest to praise the Roycroft Records of The English Singers' music. When they were invited to hear the test audition they were unanimous in expressing their astounded delight. One well-known baritone of the concert stage exclaimed, "Why that's the *living tone*! I can almost imagine that the artists themselves are singing from a concealed place in the room." Other artists were equally generous in their praise. It is rare, indeed, that any phonographic reproductions receive such enthusiastic endorsements from the leading musicians, critics and composers of the country. Read, on this page, what some of them say about Roycroft "Living Tone" Records. Here, surely, are records which every connoisseur of recorded music will be glad to add to his collection; both as examples of a remarkable period of musical history, and as an unending source of supreme satisfaction. In the words of the *Phonograph Monthly Review*; "These disks (are) essential to the library of every person of sensibilities and powers of appreciation. These works are to be numbered among the choicest gold of our musical treasury!"



George Gershwin says Wouldn't it be great if the things we are turning out today should last as well as the Elizabethan madrigals and carols which The English Singers are giving us on Roycroft Records? I am playing these records over and over and the more I play them, the more they appeal to me.

The English Singers On ROYCROFT "Living Tone" RECORDS



Ossip Gabrilowitsch says When one hears The English Singers one immediately realizes the presence of an exceptionally artistic unit. Their high perfection of ensemble makes an immediate and deep impression.

It is almost impossible to give any adequate idea of the beauties of the music rendered by The English Singers. The dean of American music critics, W. J. Henderson of the *N. Y. Sun*, could only say "These six English Singers provide an entertainment which baffles description because the captivating spirit of it cannot be reduced to words." Even less is it possible to tell with what fidelity Roycroft Records re-create the perfect art of these incomparable singers. You must hear the records themselves in your own home to appreciate perfect clarity and tonal purity of Roycroft Records. Listen to them on your own machine just once and you will agree with Olin Downes who writes in the *N. Y. Times* that The English Singers "are the medium of an art that cannot remain to any who loves music."

As a discriminating collector of perfectly recorded music you are invited to hear these Roycroft Records of The English Singers in a full concert program of their rollicking music from the Golden Age. Simply write to the address below and you will be sent a descriptive booklet and details about our plan to send you these remarkable Roycroft Records for a private audition, at no risk or expense.

**WM. H. WISE & CO., 50 West 47th St.,
Dept. 329, New York, N. Y.**



Cyrena Van Gordon says I have just heard the Roycroft Records of The English Singers' music and now I can understand why they are having such a triumphant concert tour.

A BENEDICTION

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I wish to answer F. M.'s question as to whether a wholesale reduction in price of Victor, Columbia and Brunswick records would be advantageous. Wholesale reductions are out of the question. Brunswick need not be mentioned because it is impossible to sell good records for less than their present prices. As for Columbia, I always thought them reasonable and perhaps I expected too much when I asked why they charged for album sets more than for single high grade orchestral discs. As for Victor, they still maintain a somewhat higher level, which may be justified under certain conditions.

I am perhaps not so much interested in the subject of prices as some would believe, but before dropping it entirely, I cannot help pointing to the specific example of the recent Victor Muck album. I do not recall where Victor ever charged more than \$1.50 for a foreign orchestral record. When I saw that they were asking \$2 for these records, I presumed that they felt justified in so doing because of Dr. Muck's reputation. My mind reverted, however, to those magnificent Muck recordings made in Bayreuth, for which Columbia was satisfied to ask \$1.50. While I have yet to hear the Victor numbers, I cannot for a moment believe that they are superior to the others. I know that \$2 worth of pleasure can be gotten out of them, but is it not conceivable that other people will be struck with the same thought? Nobody is compelled to buy anything they believe too expensive. I trust that F. M.'s question is answered. His apology is very graceful and I appreciate it, though I did not feel the need of it at all.

Your readers no doubt felt the same elation I experienced when I read in your January issue the Victor special New Year's list. I noticed that there were included two numbers I have been agitating for, the Brahms Variations on a Theme of Haydn and the Rosenkavalier set. Now let all of us who have taken up space in your valuable columns put shoulders to the wheel and show our sincerity by supporting Victor in its generous enterprise. The entire list is full of good things, including fare for the highbrows.

I noticed in The Gramophone that some of their readers are submitting lists of six favorites they would like to see recorded. Six is a very small number, and in fact, some of the masterpieces submitted have since been recorded. Little by little, the old war horses are being gotten out of the way and then we may expect to have better things. I recall, when I started reading your magazine, that a voting contest of this kind was about ending. No doubt it had results, but inasmuch as we cannot all be satisfied at one time, I am submitting a somewhat similar idea, which may be a bit far-fetched to some. Let your readers submit a small list and then pick out a few which receive the most votes, or else you pick a representative list and let the readers submit their first, second, third, etc., choices, adding their assurance that they will purchase them if recorded. The entire correspondence then could be submitted to the leading recording companies, and they will perhaps feel encouraged to experiment with a few, knowing that they are assured of a certain number of sales. We can in this way hasten the production of what may otherwise take several years to bring about.

I have first in mind a complete recording of what I consider a work of heavenly inspiration, the Brahms Piano Concerto No. 2 in B Flat. It would be a feather in the cap of the company which would undertake this work, but it would be extremely disappointing if it were to be made with any cuts. I also suggest Rachmaninoff's 2nd Piano Concerto complete. We may also hasten the recording of a Sibelius, Bruckner or Mahler symphony. We ought to have at least one of each. For a complete recording of a short opera, how about Hansel und Gretel, an acknowledged masterpiece. As yet, no American catalogue contains mention of an electrical Schumann Piano Concerto. Here is Columbia's chance: Myra Hess will satisfy us.

The early acoustic Columbia albums are very rich in musical content. Why not remake them a little more rapidly? They are better than some of the more recent releases. Can we not persuade Brunswick to follow up its good work by bringing over from England the Dvorak No. 4, Eine Kleine Nachtmusik and the Brandenburg Concertos of Bach, which The Gramophone announced in its columns? My last request is the H. M. V. French recording of De Falla's Nights in the Gardens of Spain. These all are unhackneyed gems but have

the elements of popularity. Let 'em come. I think that the Bayreuth recording of Tristan und Isolde will prove one of the new year's biggest efforts. Undoubtedly, a very good beginning has been made and I again express the hope that enough music lovers will come forward with their support to justify the enterprise of the manufacturers. With best wishes for a prosperous New Year.

New York City, N. Y.

EMIL V. BENEDICT

SOME HISTORICAL POINTS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I note one slight error in the very interesting article about the Boston Symphony Orchestra, published in the January issue. The acoustic records by the Boston Symphony were not put on the market in 1914, as stated in the article, but instead were released in December, 1917.

Speaking of the Boston Symphony Orchestra, I believe I may have discovered another record besides those of this organization's with which we are already familiar. Today, while looking over a very old Victor catalog in which records were listed numerically, I found the following entry: 16054 Kerry Dance, Boston Symphony Orch.—Trombone Qt. From this it appears that in 1908 the Victor issued a record of James Lyman Molloy's composition, "The Kerry Dance", played by a diverting combination consisting of the Boston Symphony Orchestra, greatly assisted by a trombone quartet (1) Of course, what is more likely is that the number was recorded by a trombone quartet formed from members of the orchestra. The other side of the black label record was "The Chapel," by the Victor Brass Quartet.

Unfortunately, I was able to secure no more information about it, for it is not listed in any alphabetical record catalog of mine.

Mr. Levy's letter, as I remarked in a letter to you several weeks ago, I consider the most interesting ever to appear in the Correspondence Columns, and I, for one, being a "bug" about historical records, would appreciate his writing at more length about the earliest days of the industry. As I have often remarked, I believe the greatest single improvement that could take place in the phonograph business would be the establishing, by every company, of a white label service so that special pressings of cut out records could be secured. At present only Victor furnishes such service. More than long playing records, improved electric motors or any other development, is needed a system of supplying copies of discontinued records to those who want them. A record once issued should be eternally available.

I wonder if Mr. Levy, Mr. Oman, Mr. Gerstle, or my own good friend, Mr. Franck, all of whom seem to be authorities on historical records, can clear up two points that long have puzzled me. The first is, who was the sonorous toned gentleman who used to "announce" on the very earliest Edison cylinder records? In the pioneer days, it was the usual thing to have this man, whose voice was strongly reminiscent of that Biblically attributed to the bulls of Bashan, roar out the title of the selection, and the name of the artist and the recording company. If anyone knows who he was, I think his name should be recorded in these columns so he may not be entirely forgotten.

The second question is, What kind of a phonograph was the Busy Bee? In ancient Sears-Roebuck catalogs, after listings of disc records and both the two and four minute varieties of the cylinder type, was printed the warning: "These records will not play on the Busy Bee machine." What sort of a phonograph was it that would play neither the disc or cylinder records? The best I have been able to do is to think that perhaps it was one which used lateral cut cylinder records.

I have good news, from reliable authority, that Edison will soon begin issuing needle-cut records and will probably enter vigorously into the "classical records" competition. This, together with Sonora's promise of a good long playing record and intention of issuing good records should prove welcome to all music lovers, for when it comes to putting out worth while music our sentiments should be the more the merrier. Both Sonora and Edison have made worthwhile progress in recent months, the one with the Sonora Melodeon and the other with the New Edison electrically amplifying phonograph and radio.

Marion, Va.

ULYSSES J. WALSH

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor Masterpiece Set M-42 (5 D12s, Alb., \$10.00)
Brahms: Symphony No. 3, in F, Op. 90, played by **Leopold Stokowski** and the **Philadelphia Symphony Orchestra**.

I. Allegro con brio (3 parts)

II. Andante (3 parts)

III. Poco allegretto (2 parts)

IV. Finale—Allegro (2 parts)

(The sides are arranged for the automatic Orthophonic; i. e., it is necessary to play through the "A" sides in order and then backward through the "B" sides to obtain the right sequence of parts. The labelling indicates this carefully, but the process of changing records at the end of each side is rather irksome for the owners of non-automatic instruments.)

This is the first recording of Brahms Third and is the last of his symphonies to be made available for the phonograph. The music itself is well enough known to make annotation unnecessary, yet since this is its phonographic debut, and since some readers may have the glorious privilege of now hearing it for the first time, I cannot forbear to quote Lawrence Gilman's noble words:

"Perhaps Brahms has not elsewhere—in his symphonies, at least—so influentially united noble directness and puissant breadth, rich tenderness and poetic warmth. The superb opening of the symphony, exposing the great theme that descends with so liberal a gesture through the keys of F major, F minor, and D-flat major is filled with a sweeping, heroic passion of imposing energy and amplitude. Yet consider, for contrast, the mysterious brooding of that extraordinary passage of antiphonal chords near the end of the Andante, wherein Brahms anticipated by a decade some of the harmonic procedures of Debussy; consider the end of the last movement, with its heart-easing, sunset peace and its glamorous quietude! . . . That slow subsidence at the end into a golden twilight peacefulness, mystically contemplative and serene, is the achievement of a mood that he never quite recaptured, and it is among the indescribable things of music."

Stokowski's performance is all that we expect from Stokowski,—which includes always something unexpected. The recording is more sonorous and vibrant than ever; when is the limit to be reached? There are passages here where it surely seems to be touched. Stokowski recaptures the strength of the work, "the strong man rejoicing to run a race;" never have he and the orchestra displayed greater depths or greater intensity of force. But there is little suggestion of the virtuosity qua virtuosity to be found in some of his "show pieces." Judging by this work one would say the conductor had aged: his strength is not lessened, but it is more matured. The possibilities of such master music as this invite him to expend his full powers; he does not exult in their display as he once did. The change marks an increase in his artistic stature.

This magnificent set of records can be set with, yes, and above, Stokowski's recording of Brahms' First. Further praise would be obviously superfluous!

Brunswick 50156, (D12, \$1.00) Berlioz: Roman Carnival—Overture, played by **Henri Verbrugghen** and the **Minneapolis Symphony Orchestra**.

The Minneapolis Symphony is not yet given as adequate recording justice as their Cleveland confrères. The record surfaces are rougher and the recording less full-voiced and clean. Verbrugghen has a sound conception of the work, but his performance lacks conviction by reason of the lack

of color and sonority caught in the recording. A disk that is quite worth its modest price, but one that would be more significant were it not that Dr. Blech had already provided so superb a recording of this particular work.

Brunswick 20087 (D12, \$1.00) Rubinstein-Herbert: Kamenoi-Ostrow, played by the **Brunswick Concert Orchestra**.

This is the first two-part recording of the Herbert orchestration of Rubinstein's popular piece sometimes known by the euphonious alias of *Rève Angelique*. Presumably this is also the first uncut version. At any rate it is a first class piece of orchestral performance and recording; one could not wish the work done better. It is unfortunate the conductor is not given credit on the label, for he does well by both the music, the orchestra, and himself.

Columbia 67481-2-D (2 D12s, \$1.50 each) Weber: Oberon—Overture (three sides), and **Mendelssohn: Midsummer Night's Dream—Scherzo** (one side), played by **Willem Mengelberg** and the **Amsterdam Concertgebouw Orchestra**.

The arrival of these two disks occasioned something of a sensation in the Studio, for not only were they quite unexpected (in contrast with most releases, about which we are aware often months in advance), but they proved so excitingly that Mengelberg is once more very much back on the recording map. The recording is intensely realistic, if possible it has a shade of superiority on that of the excellent Christian Bach Sinfonia disk. And the performance—but surely everyone knows what Mengelberg can do with the Oberon, particularly when he has his own orchestra for the task.

There are a number of recordings of the Oberon overture, notably those of Coates and Blech, but most of them are in two parts only and presumably are considerably cut. This version is quite complete and while I do not relax my admiration for the more finished and polished Coates recording, I must admit that this of Mengelberg's is unquestionably the most all-round effective one. It is enough to hear the opening bars to be convinced of this; seldom has an illusion of stereophonic "depth" been achieved in recording.

On the fourth side Mengelberg plays the *Midsummer Night's Dream* scherzo. It is no less a magnificent piece of performance and recording, but it is elephantine rather than elf-like. Toscanini's Brunswick version is still unsurpassed, not to say quite unapproximated.

Victor (Educational list No. 5 and special January 11th list) 9271-2 (2 D12s, \$1.50 each) **Strauss: Till Eulenspiegels lustige Streiche**, played by **Albert Coates** and the **London Symphony Orchestra**.

The long awaited replayed Coates version of *Eulenspiegel* is not the piece of impressive recording that the Defauw's Columbia version is, but the performance, while less impressive technically, is by far the superior exposition of the composition itself. Coates has a keener insight into Strauss' rogue and his lusty exploits. The sharp-edged irony, the colossal gusto, the outrageous devilry, and the gracious simplicity of this indubitable masterpiece are all captured in this recording. Coates is one of the few conductors who give to the magical epilogue its true breadth and sentiment. For all that the wood wind and horns are at times a little faint, the general details of the work come out more clearly than in Defauw's version, not by reason of greater recording clarity, but by virtue of Coates' clearer and more comprehending grasp of the proper proportions of the parts. A work heartily to be commended. The stature of the music grows steadily; more and more obviously it has come to be reckoned as Strauss' finest achievement and one of the high peaks of symphonic literature.

Victor 35956 (D12, \$1.25) Johann Strauss: Die Fledermaus—Overture, played by **Nathaniel Shilkret** and the **Victor Symphony Orchestra**.

Another surprise and a delightful one. It had seemed that Shilkret's sole excursion outside the ranks of concert jazz was the Raymond overture when suddenly he comes along with this remarkable performance. Has he been studying Stokowski lately? There is no small essence of the Philadelphian's electrifying brilliance here. The overture itself is a joyous piece, far too little known; this truly magnificent performance should win it a larger audience. All praise to Shilkret: work like this makes one forget the over-elaborated and over-sentimentalized passages of his Foster album. This is straightforward orchestral playing and first rate whether one judges it from the point of view of effectiveness or sincere musicianship.

Victor (special January 11th list) 6833 (D12, \$2.00) Brahms: Academic Festival Overture, Op. 80, played by **Ossip Gabrilowitsch** and the **Detroit Symphony Orchestra**.

Our prayers for a re-recording of Brahms' genial overture have grown very weak of late, but they are finally answered. The absence of an adequate electrical Academic Festival Overture was a disgraceful gap in recorded literature. Gabrilowitsch, whose Espana filled another serious gap, comes to the rescue here also. His performance is a sound workmanlike one; the recording is good and the orchestra acquits itself remarkably well. I had hardly thought the Detroit brass choir as meritorious as it proves to be in this disk. The coda leaves one a trifle unsatisfied, however; the final drive is not quite there. Like the end of the Meistersinger prelude one's desire for sonority and expansiveness is insatiable. Perhaps one asks too much. But perhaps someone eventually will do for the Academic what Bodanzky does for the Meistersinger. Meanwhile, Gabrilowitsch's disk will give a great deal of pleasure.

Odeon 5158 (D12, \$1.50) Prophete—March, and **Tannhäuser—Entrance of the Guests**, played by **Dr. Weissmann** and the **Grand Symphony Orchestra**.

The Prophète march is as brilliant and straightforward a performance as one would naturally expect from Dr. Weissmann. The Tannhäuser side of the Studio copy seemed defectively pressed, so I can hardly judge the quality of the recording from it. Presumably in a normal copy this side would be quite as effective as the other.

Odeon 3240 (D12, \$1.00) Barber from Bagdad—Overture, played by **Georg Szell** and the **Grand Symphony Orchestra**.

A very ordinary performance and recording. This is evidently one of the earlier Parlophone recordings for recent ones are of far higher standards in every respect.

Victor 36000 (D12, \$1.25) Griselle: Two American Sketches—Nocturne and March, and **Bloom: Song of the Bayou**, played by **Nathaniel Shilkret** and the **Victor Concert Orchestra** and **Salon Group**.

This "\$15,000 record" contains the prize winning works in the Victor contest for the best American works for concert jazz orchestra. Elsewhere in this issue details may be found of the contest and the winning composers. Griselle's pieces won the first prize of \$10,000; Bloom's the second of \$5,000.

It is seldom that prize winning compositions exhibit striking individuality. The contestant "plays safe," hoping to win more by negative than positive merits. These works are an exception to that rule. Of the two Bloom's is of somewhat less marked originality,—its idoms are those of much modernistic jazz, but its forcefulness is unmistakable. It is ingeniously conceived and vigorously executed. The vocal chorus is particularly effective. Griselle takes a more daring course, employing the resources of modern jazz orchestration with a sense of construction that few composers in this field have hitherto exhibited. Here is none of Grofe's chaotic flounderings: Griselle has something very exact to say, he expresses it vividly and to the point, and promptly stops. There is good if somewhat unconventional counterpoint in his pieces; they have real texture and substance, and are not all ornamentation. In the Nocturne Griselle uses the slurred passages made so familiar (and obnoxious) by the movie organ to new purpose and an artistic one. There are real feelings in this little piece, more than in

many an extended symphony. The march, too, uses the new vocabulary to say something new. It is brilliant, nervous ecstatic, but it is well thought out—constructed and orchestrated with diabolical cleverness. Griselle is a name to be listened for in the future. Compositions of the quality of these establish him as a figure of both promise and accomplishment in American music.

The performances, under Shilkret's direction are of a certainty and snap that make even Paul Whiteman's best efforts seem tame. If the Victor Salon Groups can play so well as this, they should not hide their light under a bushel in the future, but give us more performances of similar brilliance.

Victor Masterpiece Set M-39 (4 D12s, Alb., \$8.00) Schumann: Concerto in A minor, Op. 54, played by **Alfred Cortot** and the **London Symphony Orchestra** conducted by **Sir Landon Ronald**.

This work was reviewed from the British pressings back in the May, 1928, issue. It has its merits, but also serious defects. Cortot's idea of the Schumann concerto is not that to which many concert goers are accustomed. A careful hearing is essential before the record buyer can decide whether or not it satisfactorily represents—for him—the music. At present it is the only electrical version.

Victor (special January 11th list) 9156-7 (2 D12s, \$1.50 each) Fabini: Campo, played by **Vladimir Shavitch** and **Symphony Orchestra**.

Reviewed in detail in the June, 1928, issue at the time of this work's special release in the Spanish-Mexican list. A companion work, Fabini's *Isla de los Ceibos* (Victor 9155) was released at the same time. These remarkable symphonic poems, perhaps the finest musical achievements of our sister continent, deserve the attention of every music lover. Shavitch gave the works their premiere in Montevideo, Uruguay, and the composer was present at the actual recording, so these versions may be accepted as fully authentic. They are also brilliant and moving. Record collectors who have not yet obtained these records are missing the most original of the outstanding works of the year.

Victor (special January 11th list) 9276 (D12, \$1.50) Honegger: Pacific 231, played by **Piero Coppola** and the **Continental Symphony Orchestra**.

Released originally as No. 59011 in the International list and reviewed in detail in the September, 1928, issue. The performance and recording of this recent concert hall favorite are fairly good, but hardly exceptional. The principal interest of the disk lies in the composition itself.

Victor (special January 11th list) 4087 (D10, \$1.00) Beethoven: Fidelio—Overture.

Victor (special January 11th list) 9275, \$1.50) Wagner: The Flying Dutchman—Overture.

Victor (special January 11th list) 9207 (D12, \$1.50) Berlioz Roman Carnival—Overture.

Played by **Dr. Leo Blech** and the **Berlin State Opera House Orchestra**.

All three were issued originally in the International list (the first two under different numbers) and were reviewed in the September issue. All three are good; Fidelio and the Roman Carnival are virtually perfect!

Victor (special January 11th list) 9278 (D12, \$1.50) Gluck-Mottl: Ballet Suite, played by **Dr. Leo Blech** and the **Berlin State Opera House Orchestra**.

Issued originally as No. 59019 in the International list, and reviewed in the October issue. The music is delightful, but the recording is shrill and Blech's reading rather prosaic.

Victor (special January 11th list) 9277 (D12, \$1.50) Dukas: Preludes to Acts II and III of "Ariane and Blue Beard", played by **Piero Coppola** and the **Continental Symphony Orchestra**.

Issued originally as No. 59017 in the International list, and reviewed in the October issue. The performances and recording are fully competent; the music itself is hardly

as interesting as the same composer's *La Péri* and *L'Apprenti sorcier*.

Victor (special January 11th list) 9280-3 (4 D12s, \$1.50 each) **Strauss: Rosenkavalier Selections**, played by **Richard Strauss** and the **Augmented Tivoli Orchestra**. (On the eighth side **Sir Landon Ronald** and the **Royal Albert Hall Orchestra** play the **Midsummer Night's Dream Scherzo** of **Mendelssohn**.)

Reviewed in the February, 1928, issue from the British pressings. This set was made from a special orchestral arrangement of the score made by the composer to accompany a filmed version of the opera. Although recorded in 1926, it is technically good, and Strauss' performance is a splendid one.

Victor (special January 11th list) 9279 (D12, \$1.50) **Beethoven: Coriolanus Overture**, played by **Pablo Casals** and the **London Symphony Orchestra**.

Hearing Casals' delicately chiselled and polished solo performances, one would hardly imagine him capable of the vigor and broad dramatic spirit he displays as a conductor. His *Coriolanus* is a strikingly impressive reading, vivid and bold, without over-emphasis or melodramatic striving for effect. It is hard to choose between it and Mengelberg's admirable version, but I prefer the recording of this disk. A most commendable release. May we have more works from Casals as conductor!

Polydor 19898 (D12) **Meyerbeer: The Huguenots—Overture**, played by **Julius Pruewer** and the **Berlin Philharmonic**. (Imported through the **H. Royer Smith Company**, Philadelphia.)

Pruewer is a new man on records and one to be watched. This is a first-rate piece of conducting, and incidentally first-rate orchestral playing and recording. Inasmuch as such overtures as this are usually played badly or scarcely listened to in the opera house, the phonograph is filling a real need in making sound performances available in recorded form.

Italian Columbia 14469 (D12) **Pedrotti: Tutti in Maschera—Overture**, played by **Lorenzo Molajoli** and the **Grand Milan Symphony Orchestra**. (Imported through **The Gramophone Shop**, New York City.)

Molajoli is quite unsurpassable with Italian overtures. This one is an amusing light piece, well suited for "pops" programs. The performance is brilliant and the recording literally magnificent.

Polydor 66753-6 (4 D12s) **Chopin: Concerto in E minor for Piano and Orchestra**, Op. 11.

Polydor (3 D12s) **Liszt: Concerto in E flat for Piano and Orchestra**.

Played by **Alexander Brailowsky** and the **Berlin Philharmonic** conducted by **Julius Pruewer**. (Imported through the **H. Royer Smith Company**, Philadelphia.)

Having made a name for itself in piano recording with its brilliant series by Kempff, Rehberg, etc., the Polydor Company now ventures upon a concerto series. These two works and Liszt's A major concerto, also played by Brailowsky, are the first to be released. The Chopin work is particularly welcome inasmuch as it has never before been recorded. The Liszt concerto in E flat was recorded in one or two acoustical versions; this is the first electric one.

Brailowsky is a good man with an enviable concert hall reputation for brilliance plus personality and musicianship. His performances of both works are sound ones. That they are not invariably satisfactory throughout must be laid in part to his lack of recording experience and to the recording director's having tried rather too strenuously for ultra-brilliance. The works are over-heavy and somewhat unclear in parts, but they are realistic in their success with the piano, particularly in its lower range. In fact, the upper half of the keyboard seems somewhat slighted—a reversal of the old conditions. Pruewer provides competent accompaniments. The celebrated triangle in the Liszt work is rather feeble, but its lack of incisiveness is not altogether a defect. In the concert hall it is often unbearably prominent.

These works are welcome, although they are by no means exceptionally meritorious. Given more recording experience we can expect greater things from Brailowsky.

Victor (special January 11th list) 21781-2 (2 D10s, 75s each) **de Falla: Three Cornered Hat Suite**, played by **Malcolm Sargent** and the **New Light Symphony Orchestra**.

The Edison Bell records of these full-blooded dances aroused something of a sensation when they came out over a year ago. The progress recording has made in the interim is exemplified brilliantly by the new release. Dufosse had something on Sargent from the point of view of insight into the ballet character of the suite, but Sargent—aided by a more capable orchestra and the improved recording, achieves a far more impressive concert performance. The *New Light Symphony* is presumably the H. M. V. equivalent of the *Victor Symphony*; its virtues are much the same and Sargent reveals a surprising verve in drawing his men out. There is a tremendous "punch" to these performances.

Part 1. The Neighbors.

Part 2. The Miller's Dance.

Parts 3 and 4. Final Dance.

On two seventy-five cent disks this work is a bargain not to be passed lightly over. In addition, it makes an apt introduction to modern orchestral writing, particularly valuable for musical novices in that its blazing color, irresistible rhythms, and unmistakable tunes cannot fail to catch the ear and attention of anyone, no matter how unfamiliar he may be with modern musical idioms.

Victor (special January 11th list) 9287-9 (3 D12s, \$1.50) **Brahms: Variations on a Theme of Haydn**, Op. 56a, played by **Pablo Casals** and the **London Symphony Orchestra**.

Part 1. Chorale: St. Antoni—Andante; Variation No. 1—Poco piu animato.

Part 2. Var. 2—Piu Vivace: Var. 3—Con moto.

Part 3. Var. 4—Andante con moto; Var. 5—Vivace.

Part 4. Var. 6—Vivace; Var. 7—Grazioso.

Part 5. Var. 8—Presto non troppo.

Part 6. Finale—Andante.

Many American collectors have already added this work—in the English pressings—to the libraries; the others will never rest content without it. And yet I hope that its sale will not be restricted to those familiar with the work in concert, that these records will be heard by many of whom these variations, and perhaps Brahms himself, are unfamiliar and maybe somewhat awesome. This was the first big orchestral composition that Brahms wrote and it has no superior as an introduction to his music.

Casals' performance strikes a nice balance between sobriety and spirit. Koussevitzky and others get something more out of it than he does, but there is little cause for dissatisfaction here. Reading, orchestral performance, and recording are all good, but in unobtrusive fashion, so that one's attention is concentrated on the music itself.

One should not cudgel one's wits too hard to trace the various incarnations of the theme: these are not the conventional filligrees on an indomitable and unchangeable tune that pass ordinarily as variations. The word variation is used in a subtler sense here. But that is merely of technical interest. It is sufficient only to hear the music to "understand" it.

English Brunswick 30125-8 (4 D12s) **Dvorak: Symphony in G, No. 4, Op. 88**, played by **Basil Cameron** and **Symphony Orchestra**. (Imported through the **New York Band Instrument Company**.)

A new addition to the list of recorded symphonies and a stimulating one. Cameron, a new name to most of us, is one of the rising British young conductors. He is likely to go far, judging by this recording, for while his orchestra is not the most grateful instrument in the world, in his hands it outdoes itself. A splendidly alert and clean-cut performance throughout. One might like a little more bumptiousness (to suit the demands of the music), but perhaps Cameron did not dare to relax the tight rein on his orchestra.

The work itself is characteristic of its composer; one

could attribute it to none other than Dvorak. It is somewhat more loose jointed than the symphony "From the New World," but it has the same qualities of exuberance, unsophistication, and homely sentiment. A refreshing symphony: honest joyous music making grateful devoid of heaven-storming ambitions. The surface of the disks is not as smooth as one would like and in the louder passages the strings are somewhat "edgy," but these trifling flaws apart the work is one that calls for hearty recommendation. Such off the beaten track choice of selection and virile intelligent performance are worthy of unqualified praise.

Chamber Music

Victor (special January 11th list) 9290-2 (3 D12s, \$1.50 each) **Quartet in B flat** ("Hunting Quartet"), played by the **Budapest String Quartet** (Hauser, Roismann, Ipolyi, Son).

The fine poetic sensibilities of the admirable organization find a perfect medium of expression in Mozart's music. This work displays all the musical virtues of the Budapest Four's previous recordings and displays them to even better advantage. Any carping criticism of composition, playing, or recording would be ungracious indeed. May we have more Mozart from these artists' hands!

Victor (special January 11th list) 9273 (D12, \$1.50) **Schubert: Quartettsatz in C minor**, played by the **Budapest String Quartet**.

This disk complements the Budapest Quartet's recording of the "Death and the Maiden" quartet. Comparison of this version with that of the London String Quartet for Columbia would be both odious and fruitless. Either version is worthy the respect and admiration of every music lover.

Columbia 50115-D (D12, \$1.00) **Boccherini: Menuet**, and **Hasse: Canzona**, played by the **Catterall String Quartet**.

The Catterall Quartet has a way of its own even with so familiar a piece as the Boccherini Menuet. Invariably its records are models of their kind. The Hasse Canzona is equally well suited for appreciation work. An excellent disk for the chamber music novice.

National Gramophonic Society 118-20 (3 D12s **Bax: Phantasy Sonata** for Viola and Harp, played by **Raymond Jeremy** and **Marie Korchinska**.

The N. G. S. having given us Bax's splendid oboe quintet was evidently unwilling to rest on its laurels. One has cause to be no less grateful to it for this other remarkable work of one of the ablest, if not the best known, modern composers. Like the quintet this is not a puzzling work. The fantasy lies in the character of the musical feelings of the work rather than in the form. (The sonata is in three movements, one to each disk.) The harp is treated imaginatively and brilliantly; seldom does one hear this instrument used expressively rather than decoratively. It is played with true artistry and it is well recorded. The viola, by fault either of the playing or recording, comes through rather hazily at times, the only criticism one has of the work, and a slight one. A very grateful addition to the recorded repertory and one to make us ask why such a first rate work is not more familiar in the concert hall.

National Gramophonic Society 114-7 (4 D12s) **Beethoven: Sonata in G major** for violin and piano (seven sides), and **Bach: Sonata in A Major—Andante** (one side), played by **Adila Fachiri** and **Donald Francis Tovey**.

The Kreutzer Sonata has unfortunately eclipsed Beethoven's other works in this form for violin and piano; unfortunately, because the other sonatas contain music that is certainly no less moving. This G major sonata is generally figured the most difficult, interpretatively if not technically. Most music lovers I think will find it a finer work even than the Kreutzer. For me at least it has much of the pure beauty of the quartets. The N. G. S. performs a real service in making it known, and particularly in the performance of two such distinguished musicians as Mme. Fachiri and Prof. Tovey. The former is a grand-niece of Joachim and is well known and highly esteemed in Europe. Prof. Tovey has recently toured America and is a renowned authority on the classics.

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Prof. Tovey has introduced a new custom in recording; at the end of the exposition of the first movement of the sonata, where a repeat is called for in the score, there is a slight break and he announces, "Repeat from the beginning." Then, "Second time . . ." and the music goes on, thus allowing those who wish to follow the score exactly to do so without entailing an increase in the length of the recording.

For good measure a lovely Bach andante is thrown in on the odd record side, as if the sonata itself were not delectable enough! The set shares honors with the Thibaud-Cortot Fauré sonata as the finest recorded violin and piano combinations.
R.D.D.

Instrumental

PIANO

Columbia 50116-D (D12, \$1.00) Schumann: Romance in F sharp minor, and Liszt: Liebestraum, played by William Murdoch.

The best known Schumann Romance is a welcome recording choice. This is the first electrical version that has come to my attention, and it is the intelligent, unforced performance that one expects from Murdoch. The Liebestraum is less welcome; already Columbia has at least one excellent version. Murdoch's is less effective and rather unpleasantly metallic in the fortissimos.

Victor 6877 (D12, \$2.00) Chopin: Valse Brillante in E flat, and Rubinstein: Valse Caprice, played by Ignace Jan Paderewski.

An ingenious coupling of two brilliant concert waltzes, well recorded, and (it goes without saying) well played. Paderewski seems not to exult in his virtuosity, however, as he once did. He seems to derive but scant pleasure from his own performances. His auditors will derive far more, in spite of the lack of animation and gusto in the playing.

Polydor 95142 (D12) de Falla: Danse rituelle du Feu (from El Amor brujo), and Scriabin: Prelude, Op. 11, No. 10, and Etude, Op. 8, No. 12 played by Alexander Brailowsky. (Imported through the H. Royer Smith Company Philadelphia).

This is the first of the new Brailowsky series to come to hand and it augurs well for the others. The recording is clear and powerful, adequate to handle the most ferocious sforzandos and fortissimos. Brailowsky plays in his familiar forcible and brilliant fashion. The choice of pieces is an interesting one. The de Falla excerpt is already recorded in several orchestral versions; Myra Hess has popularized it as a piano piece. The two Scriabin pieces are familiar in recitals and are both among the best of his earlier piano compositions. Altogether, a fine disk on every count.

Odeon 3241 (D12, \$1.00) Liszt: Hungarian Rhapsody No. 12, played by Karol Szreter.

Szreter's performance is thoroughly competent, but hardly brilliant enough to sweep one off one's feet. The recording is fair, but hardly up to the standard of more recent Parlophone-Odeon piano works (the Liszt concerto by Pembaur, etc.) The disk's merit are those of the commendable clarity of the passage-work and the sanity of the reading.

Victor (special January 11th list) 6879 (D12, \$2.00) Chopin: Nocturne in E minor, Op. 72, and Mazurkas in C sharp minor (Op. 63, No. 3) and A minor (Op. 67, No. 4), played by Vladimir de Pachmann.

This is the first electrical de Pachmann recording to appear in this country. (Several are catalogued by H. M. V. in England.) Age seems to have no effect upon this irrepressible old gentleman: he plays Chopin as imitably as ever and probably will continue to do so forever and ever. He doesn't talk for this record (as he is supposed to have done for some of his others), but the music speaks quite adequately for itself. Mazurka recordings are always welcome; one can never have too many phonographic examples of these "dances of the soul", and when they are played as genially as de Pachmann plays them they deserve special praise. The Nocturne is wholly delightful, one of the finest recorded examples of these works.

Victor (special January 11th list) 9286 (D12, \$1.50) Bach—Liszt: Organ Prelude and Fugue in A minor, played by Mischa Levitzki.

More Bach, and Bach in one of his biggest moods. Levitzki does a superb piece of work with this giant transcription, wisely avoiding overemphasis and exaggerated "expression." An outstanding piano disk of the year and one that makes us long for more works of similar stature.

GUITAR

Victor (special January 11th list) 1298 (D10, \$1.50) Bach: Courante, and Torroba: Sonatina in A.

Victor (special January 11th list) 6767 (D12, \$2.00) Tarrega: Tremolo Study, and Turina: Fandanguillo.

Played by **Andres Segovia.**

The ten-inch record was reviewed on page 232 of the March 1928 issue; the twelve-inch disk on page 272 of the April 1928 issue. Both are excellent representations of Segovia's unique art. The Turina piece is uncommonly interesting example of contemporary Spanish music.

VIOLIN

Columbia 50112-D (D12, \$1.00) Wienawski: Romance, and Jongen: Legende Naive, played by Yovanovitch Bratza, with piano accompaniments.

Yovanovitch Bratza is a new name to me, but this record is proof that she is no novice at recording. Both pieces are slight in substance but very pleasant to listen to. The recording is good and the playing is smooth, unsentimentalized, and to the point. A commendable standard disk.

Victor 1358 (D10, \$1.50) Debussy: La Fille aux Cheveux de Lin and En Bateau, played by Fritz Kreisler, with piano accompaniments by Carl Lamson.

These characteristic Debussy sketches make neat violin pieces; indeed, they share popularity with other and more familiar of Kreisler's encores. Kreisler's tone seems to increase in loveliness with every record; or perhaps it is the recording which becomes more and more transparent. Yet there is almost an excess of sweetness in the Girl with the Flaxen Hair. Kreisler paints her as very much a day dreamer. I have a shade of preference for Heifetz's version.

VIOLA

Columbia 174-M (D10, 75c) Tchaikowski-Tertis: A Pleading, and Tertis: The Blackbirds, played by Lionel Tertis, with piano accompaniments.

A Pleading proves to be none other than Nur Wer die Sehnsucht kennt, and it is played with the musical intelligence of all Tertis' performances. The Blackbirds is one of his own Three Sketches for viola; it is quite negligible as a composition, but as a piece of playing—it is Tertis, and that is quite enough to satisfy anyone. A very pleasing little disk of some very fine playing.

ORGAN

Victor (special January 11th list) 4086 (D10, \$1.00) Bach: Fugue a la Gigue, and Widor: Symphony in F minor—Toccata, played by Reginald Goss-Custard.

This is one of the earlier H. M. V. organ works and although both pieces fall pleasantly on the ear, the recording is not effective as in later releases and the playing is—or seems—not particularly clear.

Victor (special January 11th list) 9284 (D12, \$1.50) Bach: Fantasia and Fugue in C minor, played by Marcel Dupre.

The recording here is midway between that of the previous disks and that of current releases. But if not as perfect as the latter, it is extremely fine. And, as a matter of fact, no one hearing the record will have ears for anything outside the magnificent music itself, and Dupré's masterly way with it. There is an abundance of life in this record and an equal abundance of musicianly intelligence. A notable addition to the ever-growing recorded Bach literature.

Victor (special January 11th list) 35947 (D12, \$1.25) Mozart: Fantasia, played by Dr. Harold Darke.

Mentioned briefly in the November issue from the imported pressing. "Beautifully rounded music played with fitting flexibility and color."

Victor (special January 11th list) 35948-9 (2 D12s, \$1.25 each) **Franck: Chorale No. 3, in A minor** (three sides), and **Widor: Symphony No. 4—Andante Cantabile** (one side), played by **Guy Weitz**.

Reviewed from the British pressings on page 66 of the November, 1928, issue. This is the finest example of recorded organ music of large stature to reach the Studio. A work for everyone, but particularly for those who know Franck only by his symphony, symphonic variations, or chamber music.

Polydor 95159 (D12) **Bach: Toccata and Fugue in D minor**.

Polydor (95160 (D12) **Buxtehude: Prelude and Fugue in G minor**.

Polydor 95157 (D12) **Boellmann: Toccata in C minor** from Op. 25 (one side); **Bernhard Schmidt: Gagliarda**, and **van den Gheyn: Fugue in G**.

Played by **Alfred Sittard** on the organ of **St. Michael's Church**, Hamburg, Germany. (Imported through the **H. Royer Smith Company**, Philadelphia.)

The additions to recorded organ literature are monthly of more stimulating interest. The Bach Toccata and Fugue is the celebrated one, available also in Stokowski's incomparable orchestration and performance. Sittard's reading is a somewhat freer one and hardly as impressive. Dietrich Buxtehude was the famous forerunner of Bach. His "Abendmusikanten" or yearly series of evening concerts were attractive enough for Bach to make a journey of fifty miles on foot that he might be come acquainted with them. This is the first work of his to be recorded, I believe, and it is a convincing tribute to his powers. An uncommonly valuable disk. The Boellmann Toccata is an effective concert piece, but the coupling of older works on the other side is the more interesting. Matthuas van den Gheyn (1721-1785) was the most noted of a Flemish family of bell founders and for many years the carillonneur of the town of Louvain and organist at the church of St. Peter there. The record labels give a date of 1607 to Bernhard Schmidt, about whom I can find no information in Grove. The only Bernhard Schmidt listed therein is the so-called "Father Smith", a noted organ maker born in 1630.

Sittard plays this miscellany of pieces all to good effect. Beyond doubt he is a leading German organist. The recording is vivid and powerful. These are records that no one interested in organ music should miss. O.C.O.

Operatic

Brunswick: Gilbert and Sullivan:

Album 13, **The Mikado** 20072-4 (3D 12s)

Patience 20078-79 (2D 12s)

Iolanthe 20080-81 (2D 12s)

Album 14, **Pinafore** 20075-77 (3D 12s)

Pirates of Penzance 20084-5 (2D 12s)

The Gondoliers 20085-86 (1D 12)

Sung by **Brunswick Light Opera Co.** Soloists, Mixed Voices and Orchestra.

Gilbert and Sullivan enthusiasts, gather at the festive board! Brunswick has prepared a regal banquet, thirteen courses, if you please, of savory dishes, seasoned just right and served in true style. And now, before a metaphor sends us sprawling, let us slide back into the reviewer's easy chair.

The two albums contain the best selections from the brilliant galaxy of the master collaborators of burlesque. The performance is deft and spirited. The soloists, who are unnamed, sing as if they enjoyed it immensely. The chorus sings lustily. The most interesting feature, however, is the playing of the orchestra. The arrangement is most ingenious and there are some orchestral effects that would have brought joy to Sir Arthur. As for the recording, it is smooth, and not too powerful.

One must be dull-witted, yes and dull-eared, if Gilbert's rollicking humour and Sullivan's infectious tunes in so neat a performance as this, fail to please,

H. M. V.—Moussorgsky—Boris Goudonoff

C 1567 (D12) **Act I Opening Chorus**

Chorus of Pilgrims

C 1568 (D12) **Act I Coronation Scene**

Act 3 Polonaise

Orchestra and chorus of the **Royal Opera House, Covent Garden**, conductor, **Vincenzo Bellzsa**.

DB 1181-3 (3 D12s) **Act 2 Heavy is the hand of retribution**

I have attained the lighted Power.

Act 2 Clock Scene Oh! I am suffocating

Act 4 Come, let us vote. Boyars.

Act 4 Prince Schulsky is absent

Farewell, my son

Recorded at the actual performance at the Royal Opera House, Covent Garden, London, July 4, 1928.

Chaliapin as Boris.

These disks were imported through **The Gramophone Shop**, New York and for good measure, an earlier recording arrived, at the same time namely:

H. M. V.—Boris Goudonoff

D 1090—1 2 (Ds 12) **The Revolutionary Scene**. Sung in English. **Symphony and Chorus** under the direction of **Albert Coates**.

Controversy has always raged over Boris Goudonoff, some critics feeling that Mussorgsky's genius was falsely presented by his friend, Rimsky-Korsakoff who undertook the revision of the opera and in whose tinkered version it is now generally given. What a pity, that this, the first and probably greatest of folk operas could not be presented as Mussorgsky conceived it. It would do doubt be indeed an amazing work. It is, even as we now hear it, like no other opera. Mussorgsky was bound neither by Wagnerian fetters nor those of the Italian school. He resolved to work out his own musical theories and philosophy. His credo was, art for life's sake—for the people. Thus in the opera, through the succession of scenes set to a music, terse and of elemental power, the Russian people are revealed to us in their joys and in their sorrows.

Chaliapin, who is famous for his impersonation of Boris, gives a remarkable performance and is well supported by a well trained chorus and adequate soloists. The disks of the recording taken at the actual performance are the most interesting. They have the ring of authenticity. The general impression is, if you can imagine it, of listening to an idealized radio reception, one that is never adulterated by a static obligato, nor interrupted by Jammemusik furnished through the courtesy of the Blah Blah Shoe Polish Corporation.

The Revolutionary scene, which is an earlier recording is a worthy complement to the other disks, due to Coates' characteristically vigorous treatment. One feels as if the incipient revolution, might burst out any moment into a conflagration. The singing is in English, which to us at least is a less desirable feature. In the Royal Opera House performance, Chaliapin apparently sings in Russian, while the rest sing in Italian.

The orchestral accompaniment comes through very clear, which is surely an accoustical triumph. Only once or twice the piccolo becomes overambitious and tries to hog the show, but the impression of the whole is not marred thereby.

These disks represent only a part of each act; chorus, "when will we get a complete Boris?" Well, we hope that these at least, will soon be released in America, especially the recorded excerpts of the Royal Opera House performance of last July. A tremendously effective bit of recording!

A. A. B.

Choral

Columbia 14376-D (D10, 75c) **Send One Angel Down**, and **Sun Don't Set in the Morning** sung by the **Dixie Jubilee Singers**; mixed choir unaccompanied.

Authentic negro singing. **Send One Angel Down** is preferable; the other spiritual waxes a little too boisterous.

Victor (Russian list) 9209 (D12, \$1.50) **Pastchenko: Storm on the Volga**, sung by the **Russian State Choir** under the direction of **Prof. M. Kinoff**, mixed choir unaccompanied.

A tremendously impressive piece of choral virtuosity. The composition itself is not musically remarkable, but its technical difficulties are enormous. The Russian State Choir makes light of them, but the effect is astounding. The recording is excellent. A "stunt" record, but the "stunts" are not those one often has a chance to hear.

Victor (Bohemian list) V-1002 (D10, 75c) **Vovcak**, and **Ukolebavka** (Brahms' Lullaby), sung by the **Prague Teachers' Choir**; male choir unaccompanied.

A first rate record by the remarkable ensemble about which Dr. Vojan wrote so informatively in the January issue and which is now touring America. O.C.O.

Vocal

Victor—Schubert: Die Winterreise.

1342 (D10) **Die Post** and **Die Kraehe**

6838 (D12) **Der Leiermann** and **Wegweiser**

6846 (D12) **Der Lindenbaum** and **Gute Nacht**

6881 (D12) **Wasserfluth** and **Fruehlingstraum**

Sung by **Elena Gerhardt** with piano accompaniments by **Coenraad Bos**.

These records formed part of a large album of Schubert songs, released in England. Here we have Schubertiana at its best. A superb performance combined with a faultless recording make these lovely disks a welcome addition to the library of a discriminating record buyer. Could the Centennial have been complete without the participation of that incomparable lieder singer, Mme. Gerhardt?

After the whoop-las for poor Franz have died down and the sobering-off process begins, we are willing to wager that these disks will remain, musically, as one of the outstanding high-lights of recording.

A. A. B.

Brunswick 15194 (D10, 75c) **Rigoletto—La Donna e Mobile**, and **Don Pasquale—Com'e Gentil**, sung by **Mario Chamlee**, with orchestral accompaniments.

The recording is clear, the accompaniments deft, and Chamlee is in good voice. One wishes only that his performances were a trifle less dramatized.

Brunswick 50155 (D12, \$1.00) **Massenet: Elegie**, and **Bach-Gounod: Ave Maria**, sung by **Mario Chamlee**, with orchestral accompaniments; violin obbligatos by **Frederick Fradkin**.

Chamlee has difficulty in curbing his tendency to shout in the Elegie, but apart from that he sings well. The violin obbligatos are played with rather unpleasantly penetrating tone.

Brunswick 4091 (D10, 75c) Songs from **When We Were Very Young—Buckingham Palace, In the Fashion, the Christening**, sung by **Stanley Maxted**, with orchestral accompaniments.

This is one of a series of three ten-inch disks by Maxted of songs from Milne's masterpiece. His enunciation is very clear and his manner not offensively juvenile. Children—and grown ups too—should like them as well as the book.

Columbia 171-M (D10, 75c) **Some Rival has Stolen My Love Away** (arr. Broadwood), and **Leveridge: When Dull Care**, sung by **Alexander Kisselburgh**, with piano accompaniments.

Two songs that are a sheer delight. Kisselburgh is to be most heartily congratulated on selecting them for recording. He sings them with a real flair, and one forgets that his voice is sometimes rather over-resonant. Such fresh, unspoiled folk (or quaisi folk) music as this deserves better representation or records than it has received in the past. May other recording artists profit by Kisselburgh's excellent example!

Columbia 173-M (D10, 75c) **Comin' Thro' the Rye** (arr. Ross), and **Ye Banks and Braes** of **Bonnie Doon** (arr. Hopekirk), sung by **Martha Atwood**, with piano accompaniments by **Stuart Ross**.

Miss Atwood's selections are more familiar than Kisselburgh's but they are scarcely less unspoiled music. If only she did not feel the need of singing *Comin' Thro' the Rye* in kittenish fashion, and pinching her admirable tone! *Ye Banks and Braes* is free from this affectation and is wholly delightful.

Columbia 50111-5 (D12, \$1.00) **Handel: O Sleep, Why Dost Thou Leave Me?**, and **Mignon—Connais-tu le pays?** sung by **Anna Case**, with orchestral accompaniments.

Miss Case's excellent series of Edison recordings was familiar and highly esteemed. It is a pleasure to welcome her to the larger field of standard cut recordings. Presumably this is the first of an extended series for Columbia. Her future releases may well be anticipated. Miss Case's voice is as pure and striking as ever, although it is not entirely free from moments of unsteadiness. The Handel aria is particularly to be commended; there should be more of them available on records.

Columbia 172-M (D10, 75c) **Schumann: Du Ring an meinem Finger**, and **Seit ich ihn gesehen**, sung by **Elsa Alsen**, with piano accompaniments.

The Columbia vocal releases are all significant this month, but this disk by Elsa Alsen wins first honors. Restrained, intimate, moving, these versions of two of Schumann's finest lieder can hardly be praised adequately. Miss Alsen's tonal beauties have never been quite satisfactorily recorded until now. At its most reasonable price this little disk is a treat that no music lover should deny himself.

Columbia 50114-D (D12, \$1.00) **Ugonotti—Bianca Al Par di Neve**, and **Pescatori di Perle—Mi par D'udir ancor**, sung by **Hipolito Lazaro**, with orchestral accompaniments.

This is the same disk issued under a blue label and in the \$1.50 price classification as No. 8944-M, reviewed in the July, 1928, issue together with a number of other Lazaro record. It is a good example of smooth and yet robust Italianate singing, pleasingly accompanied and recorded.

Columbia 175-M (D10, 75c) **Wilson: The Pretty Creature**, and **Purcell: Passing By**, sung by **Louis Graveure**, with piano accompaniments by **Walter Golde**.

The songs are much more pleasing than Graveure's performances would give one to think. Not a commendable disk.

Fonotopia 509 (D12) **Adia—Celeste Aida**, sung by **Aureliano Pertile**, with orchestral accompaniment, and **Aida—Ah vieni amor mio**, sung by **Irene Minghini-Cattaneo**, with orchestral and choral accompaniment. (Imported through the **New York Band Instrument Company**.)

Pertile's side is less interesting than the other. The soprano soloist is somewhat colorless, but the choral and orchestral parts are smoothly and effectively taken. The recording is good.

Victor 1363 (D10, \$1.50) **Tristan and Isolde—Liebestod**, sung by **Maria Jeritza**, with orchestral accompaniment.

Jeritza is not in her very best voice here, but her performance is a dramatic one. The feature of the record is less the solist, however, than the orchestra. Surely the conductor deserved recognition on the label. The recording is excellent.

Victor 1361 (D10, \$1.50) **Mignon—Connais-tu le pays?** and **Gavotte**, sung by **Lucrezia Bori**, with orchestral accompaniments.

Bori was never in better voice nor form. This record is a tonal joy throughout; and a musical one also, so delicate and restrained is Bori's use of her lovely instrument. The recording and accompaniment form a perfect setting for such delights. A record one does not find every day.

Victor 1362 (D10, \$1.50) **La Favorita—Una Vergine Un Angiol Di Dio**, and **Elisir D'Amore—Adina Credinu**, sung by **Tito Schipa**, with orchestral accompaniments.

A disk of many sound merits, this is hardly one of Schipa's very best achievements. The extreme clarity of the recording and the distinctiveness of his enunciation are perhaps its most striking features. The singing, while competent, is rather matter-of-fact.

Victor 6885 (D12, \$2.00) **Molloy: Punchinello**, and **Clay: The Sands of Dee**, sung by **Reinald Werrenrath**, with orchestral accompaniments.

Werrenrath is more satisfactorily represented here than in many of his recent releases. He is in far better voice than he has customarily been lately, and his performances are not marred by pretentiousness or melodrama. One hardly imagines songs of this type more effectively sung or recorded.

Victor 9295 (D12, \$1.50) Loch Lomond, and Scotch Memories—Hame O'Mine—A Scot is a Scot—My Bonnie Wee Wee, sung by **Sir Harry Lauder**, with orchestral accompaniment in **Loch Lomond**, unaccompanied in **Scotch Memories**.

This is by far the finest record from Sir Harry in many years. His singing and monologue are simple and unforced; there is none of the unrestrained laughter that mars some of his disks. The miniature Lauder performance on the second side, a miscellany of favorite encores, is sung unaccompanied and "put over" in remarkably effective fashion.

Victor 1360 (D10, \$1.50) Sonny Boy, and Jeannine I Dream of Lilac Time, sung by **John McCormack**, with orchestral accompaniment.

McCormack shows Al Jolson, Gene Austin, et al, how these masterpieces of the masses should be sung.

Victor (special January 11th list 6831 Tannhauser—Dich teure Halle, and Lohengrin—Elsas Traum, sung by **Elisabeth Rethberg**, accompanied by the **Berlin State Opera House Orchestra** under the direction of **Fritz Zweig**.

This and the following record were originally released in the Victor foreign lists. Of the outstanding vocal works of the year this disk of Rethberg was perhaps the finest. It was reviewed on page 29 of the October, 1928, issue.

Victor (special January 11th list) 9233 (D12, \$1.50) Prince Igor—Arioso of Jaroslavna, and Sadko—Berceuse, sung by **Nina Koshetz**, with orchestral accompaniment.

Reviewed on page 29 of the October, 1928, issue. Miss Koshetz' finest recorded representation.

Victor (special January 11th list) 9285 (D12, \$1.50) Die Meistersinger—Finale, sung by **Friedrich Schorr**, accompanied by the chorus and orchestra of the **Berlin State Opera House**.

Another of the splendid Schorr series already familiar in the British pressing to many American collectors. It is good, but it is not quite up to the stature of his Sach's Monologue, or Rhinegold, Flying Dutchman, and Tannhäuser excerpts.

French Columbia D-11701 (D12) de Falla: Sept Chansons Espagnoles—El Pano Morino, Seguidilla Murciana, and Asturiana, sung by **Maria Barrientos**, with piano accompaniments by the composer. (Imported through the **H. Royer Smith Company, Philadelphia**.)

This is de Falla's first recorded appearance, but it will not be the last: such competent accompaniments as his are rare on records or in the concert hall. Mme. Barrientos sings capably, the interpretations are those of the composer, the songs hard, brightly polished, sharp-cut gems, the recording is excellent—what more could one ask of any record? The list of de Falla recordings grows larger monthly; this admirable disk is to be placed at or very near the top of it.

Odeon 5157 (D12, \$1.50) Lohengrin—Heil Koenig Heinrich and Wo weilt nun der, den Gott gesandt, sung by **Ivar Andresen**, accompanied by **Chorus and Grand Symphony Orchestra** conducted by **Dr Weissmann**.

This excerpts from Act III, Scene 3 of Lohengrin were presumably made at the same time as Ivar Andresen's Mein Gott und Herr issued by Odeon on the fourth side of its standard set by the earlier release. The recording is of Rienzi overture. This disk is in every way up to the magnificent spaciousness; the course and orchestra are powerful, precise, and spirited; and Andresen again gives convincing testimony of his sure place among the greatest operatic basses of today. The Okeh Phonograph Corporation is heartily to be thanked for making this impressive disk available. It is a worthy companion to the sensational Odeon Cavalleria Rusticana and Aida choruses.

Victor (special January 11th list) 9293 (D12, \$1.50) Carmen—Air de la Fleur, and Louise—Depuis longtemps j'habitais, sung by **Edward Johnson**, with orchestral accompaniments.

Edward Johnson makes but rare phonographic appearances these days, so this disk is doubly welcome. Both performances are commendable: sung with animation and

in good ringing voice. The accompaniments and recording are excellent.

Victor (special January 11th list) 4088 (D10, \$1.00 Penn: Sunrise and You, and Walt: Lassie o'Mine, sung by **Edward Johnson**.

A re-recording of Victor 692, one of Johnson's most popular acoustical works.

Victor (special January 11th list) 1139 (D10, \$1.50) de Falla: Tus Ojillos Negros (Cancion Andaluza), and Tabuyo: La Zagalina, sung by **Marguerite D'Alvarez**, with piano accompaniments.

D'Alvarez is a singer who at times approaches genius. This little disk is one of her most effective recordings: both songs are of more than ordinary interest. The timbre of her voice varies considerably in different parts of its register, but the dark color of certain lower or middle range passages here is to be designated only as "thrilling."

Victor (special January 11th list) 6878 (D12, \$2.00) Delibes: Les filles de Cadix and Rossini: La Danza—Taran-tella Napoletana, sung by **Mary Lewis**, with orchestra accompaniments.

These are the most interesting selections Miss Lewis has yet recorded and she does them in pleasantly unpretentious fashion. The accompaniments are particularly good.

Victor (special January 11th list) 6880 (D12, \$2.00) Romeo et Juliette—Ah! leve-toi, soleil!, and Salut! tombeau sombre et Silencieux sung by **Fernand Annseau**, with orchestral accompaniments.

Annseau is one of the best French tenors and a well-known member of the Chicago Opera Company. Selections and performances reveal him in characteristically meritorious form. Is this his first Victor release? I trust that it will be followed by others.

Victor (special January 11th list) 6839 (D12, \$2.00) La Partida, and Canto del Presidiario, sung by **Emilio De Gogorza**, with orchestral accompaniments.

A characteristic De Gogorza record: the music is novel and arresting, the performances clear and unforced, and the recording excellent. (Indeed all the vocal disks on the special Victor list are unusually praiseworthy from a technical—as well as musical—point of view.)

Light Orchestral

Columbia (International list) 59050-F (D10, 75c) Flower Song, and Little Grandmother, played by the **Columbia Concert Orchestra**.

Smooth, unaffected performances of two very sentimental salon pieces. The recording and playing are good.

Columbia 1658-D (D10, 75c) Chaminade: The Flatterer and Scarf Dance, played by **Robert Hood Bowers** and the **Columbia Symphony Orchestra**.

A neat little recording of Chaminade's best known piano pieces in orchestral arrangements. The performances are unforced and smooth.

Columbia (International list) 38006-F (D10, 75c) A Memory of Chopin, and Watson: Reverie, played by **Le Marie French String Orchestra**.

A very pleasing little record of something more than ordinary interest. The Memory of Chopin is a sort of smooth waltz piece drawn largely from the Prelude in C minor, and ingeniously constructed. The Reverie is slight in substance, but unaffected and unsentimentalized. The playing is deft and the disk a valuable addition to the ranks of noteworthy light orchestral records.

Victor (International list) 35911 (D12, \$1.25) Wedding of the Winds and Sincerity waltzes, played by **La Vittoria Orchestra**.

Brisk waltz performances by an orchestra in which marimbas figure prominently.

Columbia 1691-M (D10, 75c) Absent, and La Cinquantaine, played by the **Squire Celeste Octet**.

Sentimentality has full sway here. The disk is not likely to be of general interest.

Victor 21796 (D10, 75c) By the Waters of Minnetonka, and Meditation from Thais (arr. Grofé), played by Paul Whiteman and his orchestra.

Re-recording of two of Whiteman's old favorites, "classical" fox-trots and fox-trot classics. The performances and the recording are good and the pieces lend themselves readily to Grofé's ingenious exploitation. R.O.B.

THE MUSIC EDUCATION SERIES

The Music Education Series by Thaddeus P. Giddings, Will Earhart, Ralph L. Baldwin, Elbridge W. Newton; published by Ginn and Company.

A Comprehensive Educational Work

The Music Education Series is a complete course in music education for the elementary schools of America. It provides adequate singing texts for pupils and music appreciation phonograph records and manuals for teachers. It is edited by noted music educators, assisted by a staff of well-known psychologists, musicians, composers, research worker, critics, poets, and teachers in widely separated localities. All have united to make this a powerful educational force to carry good music to the rising generation.

Great in Scope

A work so great in scope naturally includes *Music Appreciation*. While singing is essential in developing music appreciation, yet school music should mean something more than singing. The musical activity most important to the greatest number of people in adult life is *listening*. Therefore school children should be taught how to listen as well as how to sing. Through the medium of singing and the selections on the phonograph records made for this course, every variety of good music is available in the schoolroom.

Music Appreciation Evolved from Singing

Music Appreciation is an integral part of the Music Education Series. Vocal music made familiar by singing from the readers is recorded and is followed by its analogy or counterpart in instrumental music reproduced on the phonograph for listening. Thus Music Appreciation begins with the child-voice and extends to the artist-voice and the tone quality of the various instruments.

The World's Best Music

The Singing Course

In the eight books for pupils' use there are 1351 songs, carefully selected from every known source. Of these songs 223 are the best folk songs of different nations. 1128 songs are by 232 composers of various nationalities. Compositions by Beethoven, Grieg, Schubert, Schumann, Tchaikowsky, and other matter composers appear throughout the course, as well as songs by Franz Abt, Carl Bohm, Peter Cornelius, Niels W. Gade, and others, representing the lesser lights. American composers are represented by Henry Hadley, Clayton Johns, Mabel Daniels, W. H. Neidlinger, George B. Nevin, and others.

The most significant feature of this course is that each individual song is excellent and attractive to the grade in which it is presented—worthy of a place on a concert program.

The teaching plan is as practical as the songs are beautiful. From rote singing, which induces a love of music, corrects the defective singers, and develops a beautiful singing tone, progress is made directly to music reading by the plateau plan of gradation. The course provides an abundance and variety of attractive songs which are easy enough for the child to develop skill in music reading and at the same time to take delight in so doing. When one plateau is finished there comes another long level of easy songs characterized by one other new element; and so the series continues throughout.

Music Appreciation Course

Sixty double-faced phonograph records were made especially for this course by members of the New York Philharmonic Orchestra, with Henry Hadley as conductor. These records, together with "Music Appreciation in the Schoolroom," a teachers' manual giving every detail for the successful presentation of the work, comprise the material for development in music appreciation. These sixty records present 207 pieces of music, of which 66 are "bridge" songs from the singing

books and 141 are well-known music classics, such as the Adagio Cantabile from "Sonata Pathétique" by Beethoven, various numbers from Bizet's "L'Arlésienne Suite," Wagner's "Album Leaf," the Andante from the Sixth Symphony by Tchaikowsky, Grieg's "Peer Gynt Suite," Brahms' "Hungarian Dance No. 6, the Andante from Mendelssohn's "Italian Symphony" Liszt's "Liebestraum," Bach's "Loure," and so on.

Edited by Eminent Music Educators

Thaddeus P. Giddings, Director of Music in Minneapolis, Minnesota; college instructor, lecturer, editor, and member of the Educational Council of the Music Supervisors' National Conference.

Will Earhart, Director of Music in Pittsburg, Pennsylvania; professor of music, lecturer, author and editor, conductor, past president of the Music Supervisors' National Conference, and Doctor of Music.

Ralph L. Baldwin, Director of Music in Hartford, Connecticut; Dean of the Institute of Music Pedagogy, lecturer, author and editor, composer, organist, conductor of the Mendelssohn Club of New York City, and past president of the Eastern Music Supervisors' Conference.

Elbridge W. Newton, managing editor, author and editor of various school music books, and lecturer.

The best music mass-psychology has been incorporated into the Music Education Series. It has been tested successfully in widely separated localities, and in the schoolroom it is thoroughly practical, efficient, and artistic.

EDUCATOR

VICTOR'S EDUCATIONAL LIST NO. 5

Although the special list No. 5 of **Victor Educational Records** is perhaps not as long as some of the previous releases, in quality it is superior to them all. Nearly all the works on this list are of general musical interest as well as of value in educational work. Of the larger musical works, a few of which every Victor educational list invariably includes, **The Moldau** (21748-9) and the coupling of **Juba Dance and From the Canebrake** (21750) were reviewed in the last issue; **Till Eulenspiegel** (9271-2) is reviewed elsewhere in this issue; and **Palestrina's Missa Papae Marcelli** sung by the **Westminster Cathedral Choir** (35941-4) is to be reviewed later.

Perhaps the most unusual feature of the list is a group of three ten-inch records of **Localized American Speech**. A fable is recited in the peculiar varieties of American speech heard in Oklahoma and Macon, Georgia (65), Northern New York State and Columbia, S. C. (66), Southern Ontario and Neighborhood of Boston, Massachusetts (67). The fable is wisely chosen to include a number of words whose pronunciation varies somewhat in various parts of the country. The disks are priced at \$2.00 each, rather strangely, but they are of uncommon interest.

Two disks of Songs for Rural Schools are issued, 21751 (D10, 75c) and 4083 (D10, \$1.00). On one side of the former **Ralph Crane** sings splendidly sturdy versions of *Away for Rio, Blow the Man Down, Sourwood Mountain, Billy Boy, and Be Gone Dull Care*; and on the other **Raymond Dixon** sings less noteworthy versions of *Sweet Kitty Clover, Bedemer's Stream, Frog Went A-Courting* (the orchestral arrangement here is particularly felicitous) and *Spanish Guitar*. On the latter disk **Lambert Murphy** and **Royal Dadmun** each have a side devoted to traditional songs, largely Scotch. Real songs, all of these, and they will be appreciated by every real boy who (as the supplement aptly puts it) resents the kitty-flowers-manners-songs of the primary grades.

On 4085 **Lambert Murphy** and **Royal Dadmun** sing Benedict's *The Moon Has Rais'd Her Lamp Above*, and **Olive Kline** and **Elsie Baker** sing *Horn's I Know a Bank*: pleasing duets for Junior and Senior High Schools and College. **Sally Hamlin** story teller has five records (21696-9 and 35939) on which she recounts such familiar tales as *Jack and the Bean Stalk Cinderella The Kitten That Would Not Wash Its Face The Dog That Would Not Wag His Tale, The Night Before Christmas* and *The Shoemaker and the Elves*.

There are six records in the folk dance group, all by the **Victor Band**, augmented for the occasion. All are excellently played and recorded, but special mention goes to 21618, *Seven Jumps and Roman Soldiers* (singing dancing games), and 21619, *Ribbon Dance, Crested Hen, and Green Sleeves*.

The **Music History** group contains some real gems of

interest and value to every music lover. Beside the **Missa Papae Marcelli** (4 D12s, \$1.25 each) there are five ten-inch seventy-five cent disks: **Ralph Crane** (an admirable singer from whom we should have more records) sings arias from Peri's *Euridice* and Caccini's *Euridice* on 21752; and on 21747 he sings *Ecco purch'a voi ritorno* from Monteverde's *Orfeo*, *O cessate di piagarmi* by A. Scarlatti, and *Intorno all' idol mio* from Cesti's *Orontea*. The two little disks are echoes from the earliest days of modern European music; Peri's *Euridice* (1600) is known as the first opera. The other three disks are sung by the invariably excellent **Palestrina Choir** under the direction of **Nicolai A. Montani**. 21621: *Dies Irae*, *Sanctus* and *Benedictus* (Gregorian Requiem Mass), *Ave Maria* (Gregorian), and *Kyrie Eleison* (Gregorian Mass of the Blessed Virgin). 21622: Arcadelt's *Ave Maria* and Palestrina's *Adoramus Te*. 21623: Calvisius' *Joseph Mine* and Praetorius' *Lo, How a Rose E'er Blooming* and *To Us Is Born Immanuel*.

Comment should not be withheld on the commendably detailed labelling of these educational records; almost invariably translations, dates, and references are given on the label itself.

A remarkable list of recorded works. The wise record buyer will not pass it over lightly, whether he is interested in obtaining valuable disks for his children or himself.

OBSERVER

Band

Victor (special January 11th list) 35950 (D12, \$1.25) **Moussorgsky: Khovantchina—Dances of the Persian Slaves**, and **Franck: Offertory for the Midnight Mass**, played by the **Band of the Royal Belgian Guards** conducted by **Capt. Arthur Prevost**.

It is strange that the lovely Persian Dances from Moussorgsky's *Khovantchina* should be so neglected in American concert halls. Although hardly as exhilarating as the Prince Igor dances, they are by no means inferior to them in supple Oriental grace and color. A recording is welcome and although an orchestral version would have been preferable, this remarkable band plays so well as to make one forget that it is a band and not an orchestra. More records of this excellent organization will be welcome, particularly if they continue to make such original and graceful choice of selections.

Odeon 3239 (D12, \$1.00) **Bizet: Pearl Fisher—Selection**, played by **Salvatore Minichini** and his **Royal Marine Band**.

Typical Italian band performances of operatic selections. The recording is good and the playing capable, although perhaps unduly suave. One misses the snap and spirit by which *Creatore* makes this type of performance more effective from a concert standpoint. The trumpet and trombone soloists are named on the label, a practice which deserves commendation.

Odeon 3512 (D10, 75c) **Hail Our Country, and Memories of Lorraine marches**, played by the **Odeon Military Band**.

Brisk and forceful march playing by a competent orchestra. The recording is brilliant, but there is little subtlety or unusual distinction to the performances.

Odeon 3510 (D10, 75c) **Parisian March, and The Jolly Coppersmiths**, played by the **Augmented Odeon Orchestra**.

This is virtually a band record despite the labelling. The disk was originally issued among the Odeon foreign releases. Like the record above it is brilliantly and energetically played.

Columbia 1644-D (D10, 75c) **Hail to the Flag, and Friends Forever marches**, played by the **Columbia Band**.

More effective march performances, not as forcefully played or brilliantly recorded as the Odeon disks, but by virtue of greater clarity, no less effective.

Victor (International list) 35954 (D12, \$1.25) **Indian March, Hymn of the Laborers, and The First of May**, played by **Creatore's Band**.

Although the Indian march is not without interest, this disk is of far less general interest than the others in *Creatore's* series. The playing and recording are no less masterly, but the music played is hardly worth the efforts expended on it.

Popular Vocal and Instrumental

Fanny **Brice** is featured by **Victor** this month in connection with her current Vitaphone production of "My Man." She sings the title song and Song of the Sewing Machine on 21168, and If You Want the Rainbow You Must Have the Rain and I'd Rather be Blue on 21815; all but the Sewing Machine song are sung also in the "sound picture." The recording here is excellent and Fanny is in her best form. Polly **Walker**, the charming star of "Billie" sings the two big hits from that show on **Victor** 21799; and Helen **Kane** brings out a second edition of her first record—the titles are changed to Don't Be Like That and Me and the Man in the Moon, but the tunes, the words, and the mannerisms are much the same (21830). The remaining **Victor** releases in this group are less interesting. Frank **Banta** plays fair versions of Dorothy and the World is Waiting for the Sunrise (21821) and the **Happiness Boys** have an amusing *Etiquette Blues* on one side of 21797 and a less amusing *Where Did You Get That Name?* on the other. For sentimental offerings Gene **Austin** sings *I Can't Give You Anything But Love* and *I Wonder If You Miss Me* (21798); Jonny **Marvin** sings *Sweethearts on Parade* and *Where the Shy Little Violets Grow* (21820); and Morton **Downey** sings *How About Me?* and *I'm Sorry Sally* (21806). Two of the best Southern releases are 40021, respectively by "**Mac**" singing two cowboy songs and Bud **Billings** celebrating in song the Heroes of the Vestris and the Wreck of No. 9. There are two good male quartet disks: 21807, the **Revelers** in *Evenin' and Comin' Home* and 21794, the **National Cavaliers** in *The Song I Love* and *My Blackbirds are Bluebirds Now*.

First on the **Okeh** list is a two-part piano fantasy on Hungarian folksongs played by Mary **Vellner** (3508). More strikingly original, however, are the remarkable fantasies for two guitars played by Lonnie **Johnson** and Blind Willie **Dunn**: *Have to Change Keys to Play These Blues* and *Two Tone Stomp* (8637), pieces of astonishing singularity. For sentimental ballads there are 41167 (*How About Me?* and a *Love Tale of Alsace Lorraine*) by Smith **Ballew**, making a commendable debut, and 41154 (*Where is the Song of Songs for Me? and Marie*) by Joe **Wilbur**. Among the others mention might go to 41170, Hawaiian singing by **Kalama's Quartet**, and 8650, *Sweethearts on Parade* by Lillie Delk **Christian**.

Columbia has a list above the average, topped by Constance **Mering** and Muriel **Pollock's** best release to date of piano duets, *Ups-a-Daisy and Hot* (1633-D), fine brisk playing and ingenious arrangements. The other leaders are the **Happiness Boy's** *Gay Caballero* (1692-D); Paul **Whiteman's** *Rhythm Boys' Rhythm King* and *My Suppressed Desire* (1629-D); Ruth **Etting's** *Love Me or Leave Me* (1680-D), her best release in several months; Lee **Morse's** *Let's Do It* (1659-D), remarkably clear enunciation and recording; and an astonishing blues disk by Ethel **Waters**, *Get Up Off Your Knees and Do What You Did Last Night* (14380-D), with superb piano accompaniments by Clarence **Williams** and Jimmy **Johnson** respectively. Other records to be singled out for mention are 1639-D, *My Old Girl and I Can't Make Her Happy*, by **Ukulele Ike**; 1640-D, sentimental ballads by James **Melton**; 1645-D and 1680-D, Irish songs by Wm. A. **Kennedy**; 1627-D, typical movie organ versions of *La Rosita* and *By the Waters of Minnetonka*, played by Emil **Velazco**; 1695-D, *Life and Love* and *I Found Gold* sung pleasingly by Oscar **Grogan**; and 14384-D, *Slow and Easy Man* and *Me and My Gin*, blues by Bessie **Smith**. Of rather more than ordinary interest is a piano coupling by Clement **Doucet**. *Chopinata* and *Wagnereske* (1657-D).

First place on the **Brunswick** list this month is won by Marc **Williams**, the **Cowboy Crooner**, and most pleasing of all the recording semi-folk balladists. On 269 he sings the famous Jesse James song ("The dirty little coward that shot Mr. Howard," etc.) and a sad story of Little Joe the Wrangler; on 274 his selections are *William and Mary* (*Love in Disguise*) and a moral tale of *Bad Companions*. Among the popular vocals 4099 stands out: infectious versions of *Take Your Tomorrow* and *I Wanna Be Loved*

by You sung by Grace **Johnston** to very hot accompaniments. The leading instrumental is 4123, Dave **Rubinoff's** violin versions of To Be Forgotten and 'Cause I Feel Low Down. Among the others are popular hits by Jane **Pursell** on 4126; Edith **Evan's** lively version of That's What Puts the Sweet in Home Sweet Home (4089); Frank **Luther's** ballads of the Sinking of the Vestris and Heroes of the Vestris (277) sung to a strange accompaniment of guitar, accordion, and steamboat whistles; the **Yacht Club Boys** and Jay C. **Flippen** on 4113, somewhat below their usual peppy standard.

NOVELTY

Columbia 1652-D (D10, 75c) **Two Black Crows in Hades**, by **Moran and Mack**.

The Black Crows have dug up some refreshingly new material for this disk and while their style is the same (who would have it changed?), their jokes are new and authentically amusing. The devil's apparatus for testing the verity of Mack's self-related exploits works to perfection, but a Black Crow is seldom caught asleep. One of the best of the recent releases of the series.

Dance Records

Brunswick takes precedence this month with a long list of first rate disks. Although there are no works startlingly outstanding, the general average is remarkably high. In the first group are: 4047, Tom **Gerunovitch's** smooth yet interesting version of Sincerely I Do (note the beginning) and You Tell Me Your Dream; Earl **Burnett's** light and pleasing Happy! (4104); Ben **Bernie's** fine versions of How About Me? and She's Funny That Way (4132); Jesse **Stafford's** Doin' the Raccoon (the best version to date) and Glorianna; Kenn **Sisson's** fine Round Evening and The Whole World Knows I Love You (4120); a star coupling of Duke **Ellington's** The Mooche (not quite as good here as in the Okeh version) and the **Hotsy Totsy Gang's** Since You Went Away; **Cummins'** vigorous My Blackbirds Are Bluebirds Now and smooth **Querida** (4083); the **Hotsy Totsy Gang** again in a fast I Could If I Wanted To (4112); Arnold **Johnson's** Everybody Loves You and Me and the Man in the Moon (4125); and Danny **Altieri's** My Gal Sal and I'm Sorry Sally, in rather luscious but intricate versions (Vocalion). Among the others are: 4119, the **Broadway Broadcasters** in I Must Have That Man and Fletcher **Henderson** in a wild Hop Off; 4118, To Know You is to Love You and You're the Cream in My Coffee, by the **Colonial Club**; and 4124, Pompanola and Maybe This is Love, by the **Broadway Broadcasters**.

The **Victor** group also contains a large number of first class dance disks: 21793, a very catchy Bag of Blues played by Jack **Pettis** and his Pets; 21803 and 21812, the **Coon-Sanders** Orchestra in fine versions of My Suppressed Desire and What a Girl!, and Who Wouldn't Be Jealous of You and Here Comes My Ball and Chain; 21813, a novel tango fox trot, Mia Bella Rosa, by Johnny **Hamp**; 21804, a melodious and yet complicated version of Withered Roses by Jean **Goldkette**; 21819, George **Olsen's** very danceable Where the Shy Little Violets Grow; 21801, hits from "This Year of Grace" played by Roger Wolfe **Kahn**; 21810, I Can't Make Her Happy and The Song I Love treated interestingly by **Waring's Pennsylvanians**; 21805, **Goldkette's** brisk Don't Be Like That and My Blackbirds are Bluebirds Now; and 21827, Ben **Pollack's** bland Then Came the Dawn and Sentimental Baby. Less interesting are: 21828, Bon Soir and In Romany waltzes by Jacques **Renard**; 21795, "Treasure Girl" hits by **Ohman and Arden**; 21814, Fanny Brice hits in dance versions by Nat **Shilkret**; 21809, My Troubles are Over and Me and the Man in the Moon, by Ted **Weems**; 21816, "Whoopie" hits by George **Olsen** (praise goes to the excellent chorus of Makin' Whoopie); and 21822, syrupy Hawaiian dance music by the **Hilo Hawaiian Orchestra**.

Columbia boasts the individual winner of the month: Ted **Lewis'** mellow versions of She's Funny That Way and

Wear a Hat With a Silver Lining (1656-D). The arrangements are ingenious, with neat use of the guitar, the tonal qualities are veritably lovely, and Ted is in top form in his choruses: a combination hard to beat. Not far behind are four more leaders: 1693-D, Ben **Selvin's** versions of "This Year of Grace" hits, somewhat superior to Roger Wolfe **Kahn's Victor** coupling; 1683-D, Paul **Whiteman's** versions of hits from "Whoopie"—the best to date; 1653-D, Guy **Lombardo's** High Up and Spell of the Blues, making noteworthy use of an organ; and 1683-D, the best Hawaiian record I have yet heard, a coupling of a smooth Paanau waltz by the **Waikiki Stone Wall Boys** and a fine Piu Onaona by the **Whispering Hawaiians** (vocal ensemble). Also good are: 1651-D, Verne **Buck's** My Suppressed Desire and What a Girl!; 1679-D, Guy **Lombardo's** Where the Shy Little Violets and Me and the Man in the Moon; 1696-D, My Troubles Are Over and Don't Be That Way, by Harry **Reser's Syncopators**; and 1642-D, the **California Ramblers'** Pay Off and Jan **Garber's** prize-title Tin Ear. Among the others are: 1635-D, Ben **Selvin's** Carmen and My Inspiration is You; 1648-D, the **Benson All Stars'** Maybe This is Love and To Know You is to Love You; 1694-D, the **Ipana Troubadours'** I'll Get By and Rose of Mandalay; 1682-D and 1634-D, Leo **Reisman** in somewhat colorless versions of A Love Tale of Alsace Lorraine, Along Came Sweetness, Chalita, and Querida.

Okeh's list specializes in hot and novelty disks. Clarence **Williams**, one of the uncrowned kings of hot jazz, plays In the Bottle Blues and a very slow, wonderously sad What Do You Want Me To Do? (8645); Boyd **Senter** and his **Senterpedes** couple a startling Original Chinese Blues with a less interesting Prickly Heat (41163); Sugar **Hall** and his Babies make merry with I'm Wild About Horns on Automobiles and Come On Baby (41152); Louis **Armstrong** offers another of his singular disks, coupling Tight Like That and Heah Me Talkin' To Ya? and featuring some remarkable pianny solos (8649); and Bud **Freeman** couples a very sprightly craze-ology with a good version of Can't Help Loving That Man (41168). More conventional are Benny **Meroff's** Smiling Skies and Me and the Man in the Moon—the fiddling is noteworthy (41171); the **Goofy Five's** That's How I Fell About You and Sweetheart of All My Dreams (41169); the **Dorsey Brothers'** Cross Roads and Sally of My Dreams (41151); Milt **Shaw's** ingeniously treated She's Funny That Way and Where the Shy Little Violets; and the **New York Syncopators'** Sweet Dreams and Dreaming of the Day (41162).

—Rufus

Foreign Records

International. Odeon's Parisian and Jolly Coppersmiths marches are reviewed elsewhere under "Band"; **Columbia's** Flower Song and Little Grandmother by the **Columbia Concert Orchestra**, and Memories of Chopin by Le Maire **String Orchestra** are reviewed under "Band"; and Odeon's Hungarian Folksong Medley played by Mary **Vellner** is reviewed under "Popular Vocal and Instrumental." Odeon has also a good Spanish waltz coupling, Dolores and My Heart is Yours, played by the **Odeon Argentinians** (3509). The **Columbia Concert Orchestra** plays Schubert's and Toselli's serenades on **Columbia** 59049-F. **Brunswick** has a commendable release of Glinka's Night in Madrid and Langer's Granny played by the **Brunswick Concert Orchestra** conducted by E. **Fuerst** (77014), and Mischief and Gypsy Romance waltzes played by the **Russian Salon Orchestra** (57017).

Boemian. Victor V-1002, by the **Prague Teachers' Choir** is reviewed elsewhere under "Choral."

Bulgarian. **Columbia** issues a disk of Kaval solos by Georgi A. **Kehaioff** (29020-F).

Croatian-Serbian. Most interesting are **Columbia** 1108-F, folksongs by the **Jugo Slav Royal Tamburica Orchestra**, and Victor V-3000, folksongs by the "**Balkan**" **Taburica Orchestra**.

French-Canadian. Louis **Chartier** sings Souvenirs de France and Cher Enfant (Sonny Boy) on **Brunswick** 52024

and Noel and La Creche on 52030. Alfred **Normandin** sings *Pourquoi Me Faire Pleurer* and *Jardinier D'Amour* on **Columbia** 34185-F.

German. M. Van **Geldern** sings *Vater Mutter Schwester Bruder* and *Bilderbuch aus Biedermeiertagen* on **Brunswick** 53044; *Karina* and *Pielke* sing familiar duets on 53046 and 53047. The leading **Columbia** release is 55147-F, popular German songs by the **Manhattan Quartet**. From **Okeh** there are popular song hits by the **Odeon Tanzorchester** on 10508, waltzes by the **Kappele Almenrausch** on 10509, and two brilliant marches, *Die Bosniaken kommehn* and *Hoch—und Deutschmeister*, by the **Grosses Odeon Streichorchester** on 85195. **Victor** releases a new work from the **Wiener Maennergesangverein**, *Strauss Wein Weib und Gesang waltz* (V-56004) but it is hardly as effective as the highly praised *Blue Danube Waltz*. **Marek Weber** has a good Schubert "Dreimaedlerhaus" potpourri (V-56003), and the **Grosses Militaer orchestra** plays *Der Koburger* and *Bayrischer Defilier marches* on V-6003.

Greek. **Odeon** 82517 by the **I. Skiza Chorus**; **Columbia** 56133-F, violin solos by **Alexis Zoumbas**; and **Victor** 9294 (twelve-inch Red Seal, \$1.50) duets by **Mme. Thalia Sabanieva** of the Metropolitan Opera House and her sister **Mme. Anna Criona**, are the leading releases.

Hebrew-Jewish. For **Brunswick** **Pinchus Lavenda** leads with a two-part *Schwartz Natasha* by **Olshanetsky** (67135) and folksongs by **Berta Schulman** (67137). **Columbia** 57032-F, hymns by **Cantor G. Sirota**; and **Victor** V-9002 and V-59000 by the "Blind Cantor" and "Boy Cantor" respectively, are also to be mentioned.

Irish. **Columbia** holds the field alone with a long and well-balanced list. Reference should also be made to the Irish songs by **Wm. A. Kennedy** released in the domestic list and reviewed under "Popular Vocal."

Italian. The feature disk is **Odeon** 3238, *Scena Della Borsa* from *La Traviata*, sung with remarkable intensity by **Ciniselli, Bardone, Mammardini, Nessi, Baracchi, and Menni**, and very powerfully recorded. Note also the **Royal Marine Band** record reviewed under "Band." **Brunswick's** leading work is 58138, a waltz and polka by the **Banda Tafarella**; **Columbia's** 14423-F, by **I Buon Compagni Orchestra di Saxonfoni**; and **Victor's**, V-12007, songs by **Daniele Serra**.

Lithuanian. Mention goes to **Columbia** 16118-F, folksongs by **Jonas Butenas** and **Odeon** 26080, songs by **Vanagaitis and Kraucunas**.

Polish. **Brunswick** 60092, instrumentals by **Wesolki Jerzy**; **Columbia** 18304-F, folksongs by **Stanislaw Mermel**; **Odeon** 11396, songs by **Wladyslaw Ochrymowicz**; and **Victor** V-66000, waltzes by the **Polska Narodowa Orkiestra**.

Russian-Ukrainian. **Brunswick** 59076, waltzes by the **Brunswick Ukrainska Orchestra**; **Columbia** 20164, *Stenka Razin* sung by the **Russkyj Chor "Volga" with bass solo by **Vladimir Dyloff**; **Odeon** 15094, instrumentals by the **Russian Balalaika Orchestra**; **Victor** 81768, folksongs by **Fidlon's String Orchestra**, and 81775, dances by a **Russian Brass Band**.**

Scandinavian. **Odeon** 19255, by the **Saxophon Orkester Dobbri**, and **Victor** V-15001, violin solos by **Gunleik Smedal**, a prize winner in the northwest, playing on the *Hardanger* violin.

Scotch. **Columbia** couples a 'cello solo of the *Tales of Hoffmann Barcarolle* by **A. Pini** with *Wreaths of the Sea* by the **Grenadier Guards Band** on 37028-F; there are also some good marches and reels on 37029-F by the **Caledonian Band**.

Spanish-Mexican. The **Brunswick** leaders are: 40400, a two-part medley of national airs by the **Police Band of Mexico**, 40554, *Sonny Boy* in Spanish by **Jose Moriche**, and 40547, guitar solos by **Ottilio Moruzzo**, accompanied by violin and piano. **Odeon** features 16329, songs by **Alberto Infantas**, and 16330-1, songs by the **Trovadores Tamaulipecos**, vocal quartet. **Victor** lists three records by the **Orquesta International** (81851, 81921-2), and a disk by **La Argentina** (81819) who appears to be another artist than the **La Argentina** now touring the country.

Welsh. **Victor** issues two commendable records by **William J. Jones** baritone (21784), and **John T. Jones**, tenor (21785).

—S. F.

Too Late for Review

Columbia Masterworks Set 101 (5 D12s, Alb., \$7.50) **Schumann: Etudes Symphoniques**, Op. 13, and **Sonata in G minor**, Op. 22, played by **Percy Grainger**.

The études are contained on three records, 67506-D to 67508-D, and are divided into five parts. On the sixth side **Grainger** plays **Schumann's Romance in F sharp minor**. The sonata is contained on two records, 67509-D and 67510-D.

Percy Grainger and the **Columbia Company** already have won phonographic immortality by their pioneer work in the recording of large piano works. It would be impossible to estimate the influence of their *Chopin sonata* in B minor and the *Brahms sonata* in F minor. The *Chopin* work was the first large scale piano recording truly to demonstrate the potentialities of the phonograph in revealing the full stature of piano masterpieces. It is fortunate that **Grainger** has not rested on his laurels, but has gone on to give us these two great works of **Schumann** (hitherto unrecorded), the superb *Etudes Symphoniques*, and the sonata in G minor—probably the most effective, certainly the most firmly constructed of **Schumann's** three essays in this form.

The études are ever-popular in the concert hall, but their difficulties of execution are not slight and even in these days of bravura pianists one does not often hear them played well. There are pianists whose performance is superior to **Grainger's**, but his is a sound, sturdy one, somewhat percussive, but full of fire and authentic brilliance. The G minor sonata is perhaps less well-known than those in F minor and F sharp minor, but it displays a somewhat more adequate feeling for the form than the earlier works. And yet, the second movement was written in June 1830, the first and third in June 1833, the fourth in its original form in 1835, and in its ultimate form in 1838, the whole being published in 1839." (Grove's Dictionary). Small wonder that **Schumann** had difficulty in obtaining a sense of unity of the work as a whole! The rhythmical complexities of the work are uncommonly interesting: those in the scherzo are not a very far cry from those of present day jazz.

Two beautiful works, played and recorded with distinction. They are gratefully to be welcomed to recorded literature.

Columbia 50113-D (D12, \$1.00) **Tchaikowskiana** (arr. by **Herman Hand**), played by **Paul Whiteman** and his orchestra.

This is one of **Whiteman's** best bets to date, a clever concert fantasy on familiar *Tchaikowsky* themes, including—it is almost needless to say—several from the fourth symphony and the *Nut-Cracker* suite. **Hand's** arrangement is cleverly made and the performance is astonishingly capable, at least when judged by the standards of playing set by concert jazz orchestras. The whole is brilliantly recorded.

I should hasten to add that this is not a "jazz" work. The orchestration is of course altered to suit the demands of **Whiteman's** band, but the playing itself is quite straightforward and *Tchaikowsky's* own rhythms are "undoctored."

R.O.B.

TO BE REVIEWED IN EARLY ISSUES

The Centennial Biography of Schubert by **Oscar Bie**.

The Complete Edition of **Caruso's** Caricatures.

Tchaikowsky's Fifth Symphony (**Mengelberg**).

Gershwin's Piano Concerto (**Paul Whiteman**)

Brahms' First Symphony (**Weingartner**)

CONTENTS FOR FEBRUARY

	PAGE
Picture on front cover: Elbridge W. Newton	
GENERAL REVIEW Axel B. Johnson	145
MUSIC AND BUSINESS Elbridge W. Newton	149
NEEDLES Ferdinand C. Fassnacht	150
A RE-REVIEW Robert Donaldson Darrell	151
PHONOGRAPH ECHOES	153
CORRESPONDENCE	158
ANALYTICAL NOTES AND REVIEWS Staff Critics	168

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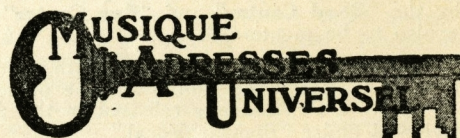
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